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Music Clubs

MAGAZINE

VOL. XXXV NO. 2

A Visit to Jean Sibelius—

*A Noted Commentator and Critic
Calls on the Distinguished
Composer on the Eve of
his 90th Birthday*

So You're Planning
a New York Debut—

*A Public Relations Counsel Who
Has Arranged Many of Them
Warns of Possible Pitfalls
and Points the Way to Success*

Choosing an Instrument
for Your Child—

*Good Advice on this Subject
from a Professor of Music
Whose Son Is a Music Student*



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OUR COVER PICTURE

The great Finnish composer, Jean Sibelius, with whom the world
will celebrate his 90th birthday December 8, 1955.

CONTENTS FOR NOVEMBER, 1955

FRONTISPIECE

Playtime at the Odessa Board Meeting 2

THE POWER OF A SONG

Vera Wardner Dougan 3

SO YOU'RE PLANNING A NEW YORK DEBUT

Constance Hope 4

TEXAS HOSPITALITY MAKES THE BOARD MEETING MEMORABLE

6

CHOOSING AN INSTRUMENT FOR YOUR CHILD 8

A VISIT TO JEAN SIBELIUS

James Fasset 11

THIS IS YOUR FEDERATION 12

BEHIND THE SCENES IN MUSIC—WE SALUTE A
MUSICAL MARRIAGE 15

NOTEWORTHY NEWS OF OUR SPECIAL MEMBERS

Clara Tatley 18

IN THE FEDERATION SPOTLIGHT 19

FROM THE REVIEWING STAND

Naomi Reynolds, Gertrude Friedberg, Edith
Behrens 20

SALUTING THE NORTHEAST REGION 22

LET'S SING CHRISTMAS MUSIC

Martha Galt 26

IS YOUR CHURCH MUSIC APPROPRIATE?

Mildred Peabody Nelson 27

JUNIOR HIGHLIGHTS

Virginia Castoe Combs 32



FLAYTIME AT THE ODESSA BOARD MEETING

On the principle that "all work and no play" makes Jill a dull girl as well as "Jack a dull boy," several delightful social events were introduced during the September 19 to 23 event. Most picturesque, perhaps, was the barbecue at the ranch of Judge and Mrs. Paul Moss, of which members may catch a glimpse in the picture above. Front, picking up her barbecue plate is Mrs. Ronald A. Dougan, National President, with Mrs. Frank H. Frecto, National Treasurer, the next officer in line. Serving are members of the "Chuck Wagon Gang" from the Odessa Chamber of Commerce, who have made the Texas city's barbecues famous.

The Power of a Song

YEARS ago I read a story which was called *The Power of a Song*. It told of a little town in Europe where the plague had so ravaged the population that friend had turned against friend, and even members of families against each other, so frightened were they. Those who still lived, boarded up their homes, allowing no one to enter; the streets were empty; the town silent. On Christmas eve, a man who had been existing in this manner, summoned up courage to break this strange weird siege of solitude, and go out into the street. There were no lights, no signs of life.

Thinking he was the only survivor, his first impulse was to flee; but somewhere deep within him the Christmas spirit stirred, and he lifted his face to the stars, singing, "To us this day is born a Child, God with us! His Mother is a Virgin mild, God be with us! Against us who dare be?" Suddenly a few other forms were seen cautiously coming toward him, and then others, all joining in the song. Doors were flung open, and men, women, and children, carrying torches, marched through the street toward the church, singing. The town lived again. There was no more death from the scourge. For centuries in this town the *Maricalled* has been sung, and the people of the town have met and marched through the streets, singing the same song, *God with Us*.

We who know the compassionate, healing power of music understand the goodwill it generates in a world of unrest and distrust. We must be the courageous ones who will venture further than we have ever ventured before to fill the world with music—and especially at this season—with sacred music. We must join even more closely together to advance the cause of music in the hearts and homes of our nation believing that peace, hope and abundant living can be brought about through the "Power of Song".

Vera Wardner Dougan -

President



The author, Constance Hope, who has helped many young musicians along the tough road to successful careers.

I have, over the years, had the good fortune to witness many a wonderful singer or instrumentalist make his New York debut. I still feel the same kind of exhilaration when a young musician, often unheralded, steps out on the stage; acknowledges the applause of the audience; (more often than not consisting of friends, friends of friends and the "debutante's" teacher's friends,) opens his or her mouth, or grasps the bow with the skill of a veteran performer—and shows that he is that wonderful and exciting thing: an artist!

However, I am sorry to say that I have also witnessed more dismal debut recitals than I would like to remember. Almost every time I felt that the young performer—up there on the all-important stage—was not entirely to blame; it was the fault of over-anxious parents who wanted their offspring to shine in one of the brightest spotlights of the world, the stage of Town or Carnegie Hall.

Sometimes the blame can be placed at the feet of an unscrupulous teacher. Usually it is "the family," which will often endure privations to make a Town Hall or Carnegie Hall debut possible, if some talented member shows inclinations towards a concert career. Often members of such families are so blind, so much in love with this "prodigy," that they neglect to ask the most important question: "Is Louise or Jack *ready* for a debut? Are we doing him a service, or disservice by making this New York debut possible?"

For a New York debut is no laughing matter!

First of all: it costs a lot of money. The rental, the printing of the programs, the ads in the New

So You're Planning A New York Debut

By CONSTANCE HOPE

A Skilled Public Relations Counsel Tells How It Should Be Done

York papers; all this is only the beginning. The stark figures of a Carnegie Hall recital run as follows:

Rental of the hall (Capacity: 2,760)	\$750.00
Ushers' fee	162.50
Box office service	100.00
Printing of tickets	38.00
Total	\$1050.50

For a Town Hall concert the figures are these:
Rental of the Hall (Capacity: 1,500) \$450.00

This figure includes ushers' fees,
three weeks box office service, back-
stage staff and house programs.

Printing of tickets	27.77
Total	\$477.77

(Week-day matinees at Town Hall cost \$225.00 for the rental of the hall. However, it is difficult enough to fill the hall for a debut recital during an evening or week-end date, when all friends of a "debutante" can be prodded into attending! So a week-day matinee should be discouraged.)

These above-mentioned totals are the "basic expenses" for a Carnegie—or Town Hall debut. As I said at the outset, this is only the beginning. There is the rental of a piano, which runs from \$25.00 to \$100.00, according to the excellence of the instrument. There is the accompanist's fee, a most essential item, ranging from \$75.00 to \$250.00.

If the performer happens to be a girl—there is the concert gown. This cannot be just any gown. It has to be a gown that "does something" for its wearer. It may have to make its wearer look slimmer or, if she is tiny, it may have to add much-needed stature. The price of a suitable dress can range from \$75.00 to \$350.00. In this connection I would like to mention four among the very best dressed "Ladies of Song" who—to my mind—have always known exactly what to wear on a concert

platform: Lily Pons, who—at a time when this was not fashionable at all—insisted on dazzling hoop-skirts, which, on a huge stage, help the tiny Lily to attract the eye of her audiences; Dusolina Gianini, who always accentuated her patrician Italian looks with wonderful, timeless brocade and velvet gowns which seemed to “step right out” from the paintings of the Renaissance masters; Gladys Swarthout, who often has dresses designed of lovely, soft cotton and wool in vivid, glowing colors which do so much for her famous looks; and finally Marian Anderson, whose lovely, simple but statuesque gowns express so beautifully that great artist’s simplicity and sincerity.

I am not forgetting our instrumentalists, and they have an especial problem. Women pianists and violinists must have “sleeve-freedom” and, in my opinion at least, they should most definitely wear sleeves. There is nothing so distracting as the muscular arm of a woman pianist, when she is playing. Cellists, women cellists, of course, have another problem inherent to their instrument. They must have wide, flowing skirts which form as ideal a “backdrop” for their instrument as possible. Anyone who has heard and seen the lovely Raya Garbousova will know what I mean.

Today, competition is terribly keen. To make a fully rounded career, many new vistas are open to musicians. In addition to concerts, operas, and recordings, there are now radio, television, and motion pictures, to mention only a few. Therefore audiences in our day and age require from an artist more than the knowledge of his instrument or voice. The artist must play and sing well, technically; he must have outstanding musicianship; a quality of communication, personality, a good figure, and good looks. In the case of women performers careful costuming naturally makes its contribution.

Then there is, for a debutante especially, the coaching fee. I have often insisted that, on a limited budget, a lion’s share should be spent on extensive coaching sessions. For nothing is as important in a debut recital as the young artist’s security in what he is to perform. If the coach happens to be also the accompanist who is to play at the debut, so much the better. For a recital is not a solo affair. It is an ensemble!

Lotte Lehmann, that greatest of all recitalists, once explained to me the great importance of the accompanist. She told me how she, both with Erno Balogh at first and with Paul Ulanovsky later on, always felt that everything would come out all right. Like all true artists who—the more famous they are—feel an increasing responsibility toward their audience—Lehmann derived enormous security from Balogh’s and Ulanovsky’s “keyboard,” and on those rare occasions when she was not feeling quite up to par vocally, she still knew that “Erno” or “Paulchen” would support her—and that all would end well.

Now, with the hall, the gown, the piano, the accompanist accounted for, the real expense only be-

gins. There is the manager’s fee, which runs from approximately \$150.00 to \$200.00. Newspaper ads in the New York papers are—for an eight-line ad in the Music Section of the *Sunday Times* or the *N. Y. Herald Tribune* \$40.00 per ad; and such ads should appear in both papers, possibly on two consecutive Sundays. Student coupons should be printed for a debut recital to assure an unknown artist a reasonably well filled house, and this will cost approximately \$25.00 to \$30.00. If the budget allows it, a special publicity campaign is certainly advisable, to start five or six weeks ahead of the “big night.” Such a campaign, which publicizes the young artist’s name, his background and his experience, his whole personality and his achievements, can cost anything from \$300.00 to \$1,000.00 and will assure concentrated coverage in three media: newspapers, radio and television. There might be special recordings of such an important event as a New York debut, for future study. These usually cost \$60.00 for the whole concert. (Please don’t start adding it all up, I’ll do it for you in just a moment.)

CONSERVATIVE BUDGET FOR A

CARNEGIE HALL DEBUT

Four newspaper advertisements	\$ 160.00
Rental of Hall, ushers’ fee, box office service, printing of tickets, etc., etc.	1,050.00
Manager’s fee	200.00
Accompanist	100.00
Piano	25.00
Concert gown	150.00
Student tickets	25.00
Coaching sessions (6 at \$10.00)	60.00
	<hr/>
	\$1,770.00
Publicity, if possible	500.00
Recording of concert	60.00

GRAND TOTAL

\$2330.00

TOWN HALL DEBUT

Two newspaper advertisements	\$ 80.00
Rental of Hall, Box office service, ushers’ fee, etc.	477.77
Manager’s fee	150.00
Accompanist	50.00
Piano	25.00
Concert gown	150.00
Student tickets	25.00
Coaching sessions (6 at \$10.00)	60.00
	<hr/>
	\$1017.77
Publicity	300.00
Recording	60.00

GRAND TOTAL

\$1377.77

And now that the finances are out of the way, an all important point: an investment which does not figure in hard cash, but is something much more valuable: a lot of thought, a lot of concentration and a lot of hard work: The Program—

(Continued on page 28)

Texas Hospitality Plus Fine Accomplishment Makes the Board Meeting Memorable



Official hostesses for the Odessa meeting; left to right, Mrs. A. Haden Barrow, pres't local PPA chapter; Mrs. Paul Moss, Texas Pres.; Mrs. L. R. Ward, Odessa Music Club president.

It will be long remembered—the meeting of the Board of Directors, District and State Presidents Council and National Chairmen of the National Federation of Music Clubs, held September 19 to 23 in Odessa, Texas—remembered for the picturesque setting in the heart of the ranch country, and for the lavish hospitality so characteristic of the Lone Star State. But even more it will be remembered for the forward-looking program adopted, which augurs an unusually high level of achievement in the current biennium. Faithfully adhered to, that program can well make the Federation a more vital force in the development of American musical life than at any time in its long and distinguished history.

THE PRESIDENT'S ADDRESS

A challenge to such accomplishment was inspiringly sounded in the address of the president,

Mrs. Ronald A. Dougan, given on September 20th, the first day of open meetings.

"Those of us who have been working intensively in the National Federation of Music Clubs over a long period of years are poignantly aware of its wide influence, its unified strength, its great prestige and its distinguished service," Mrs. Dougan said . . . "but with a heritage such as this come certain obligations and demands which are deeply challenging.

"With a membership of over 500,000, we must recognize the organization's capacity for greater effort; its potentiality to increase its effectiveness a hundredfold. Our duty, then, is to try to bring our entire personnel to this same awareness; to enlarge its vision, to fire its imagination. . . .

"We are a Federation of clubs. What the individual member at the community level thinks and feels about the Federation, the amount of his enthusiasm and the

extent of his willingness to serve, are among the most important factors in the success of our organization."

With this as her premise, Mrs. Dougan proceeded to outline a program whose intent was to make the membership "radio-active" for music.

"If each club would federate one more, if every music lover would contribute twice as much time and energy,—and yes, would double his 25c per capita for only one year for Federation projects—all our problems would solve themselves," she said. "If everyone would give to the limit of his potentialities, miracles could be wrought."

The need for education on the work of the various departments and committees on community, district and state levels was emphasized by Mrs. Dougan, as well as a far-reaching program of leadership training. Quoting from a recent magazine article, she defined as the qualities of a leader strength, humility, faith, tolerance and perspective, and added as her own contribution that "a true leader is informed, able to impart this information, can inspire to action, maintains a sense of humor, and is dedicated to the cause."

As a formula for achieving the educational phase of her program, Mrs. Dougan advocated workshops, workshops and yet more workshops where the practical aspects of department and committee work, the mechanics as well as the goals, could be discussed. This would train adults for leadership, she pointed out; but she suggested that in order to raise up young leaders who would ultimately take over the responsibilities of the Senior leadership, limited delegations of Student and Junior members should be in-

vited to attend future national meetings.

Mrs. Dougan referred to the recent creation of the Opera Department and quoted the Opera Chairman, Miss Quaintance Eaton, as saying that there are now at least 450 units producing opera in the United States, from small club groups to professional opera companies. However she said that a great need still exists for the training of opera teachers and coaches. In recognition of this need, and in an attempt to find a remedy, she recommended and the directors voted to give favorable consideration to the establishment of summer scholarships at Opera Workshops, to prepare young people for activity in these two fields.

Mrs. Dougan praised the work of her predecessor, Mrs. Ada Holding Miller, in giving increased impetus to the cause of music—in particular through the 1955 Parade of American Music, which resulted in the presenta-

tion of more than 5,000 all American programs during the month of February alone. She added that this effort would be continued with enthusiasm.

She also pointed out that the Federation could do a great service to American music by bringing together the contemporary composer, the trained performer and the appreciative listener.

The president likewise pledged a redoubling of the Federation's efforts to counteract the dearth of strings, a topic which was later dealt with detailedly in her recommendations.

Mrs. Dougan told of the establishment of a Committee on Vocational Guidance in the Student Division which will offer counsel to young people interested in vocational opportunities in the music field other than concert or opera appearances.

Crystallizing her suggestions into major recommendations, Mrs. Dougan sought the introduction of workshops and panels on

practical phases of the Federation program into all Federation conventions, large and small; the attendance of selected Students and Juniors at National meetings; the creation of a Planning Council involving Seniors, Students and Juniors to function at the next National Convention in Columbus, Ohio, in the spring of 1957. Also she asked furtherance of the campaign to overcome the shortage of strings through encouraging school boards and administration officials to establish first class string programs in public and parochial schools; by creating a demand for private teaching of stringed instruments, and by approaching a Foundation to finance a critical survey of the problem.

She urged that special Awards of Merit be given clubs for presenting outstanding string programs, for federating a new string group, or for creating a perma-

(Continued on page 10)



"You are under arrest," was the statement with which Sheriff Broughton of Ector County greeted the National President, Mrs. Dougan, at the opening of the Board Meeting, where she was accused of being "a stranger" without ostensible reason for being in Odessa. But Texas Prexy, Mrs. Paul Moss, speedily identified her, and when Sheriff Broughton gave her a deputy's badge, presented her with two six-shooters to discharge her new duties.

Choosing an Instrument for Your Child

An Interview with Martin Bernstein.

Professor of Music, New York University

"WHAT are the things about playing a musical instrument which an average child can enjoy?" Martin Bernstein, Chairman of New York University's Department of Music, was pondering this question when we visited him recently. "It's a question which every parent has to consider before he chooses an instrument for his child. With four children of my own, (musical children, I'm glad to say,) it's a question I've had to consider as a parent as well as an educator."

"Let's consider what motivates a child in his desire to play an instrument," Professor Bernstein smiled, as from the next room came the sounds of earnestly practiced arpeggios: his 16 year-old son working at the cello. "The obvious motivation, that of playing well, is really not too important to a child. Much more important to him is the fact that through his playing he can earn the esteem of his colleagues. A child who can play in a school orchestra gains the sense of being wanted in a large social organization."

"Just as he learns to keep himself steady on a seesaw, so the child wants to achieve balance between the amount of effort he puts into practice and the amount of satisfaction he derives from playing for that orchestra," he continued. Poor persuasion, indeed, says Mr. Bernstein, is an admonition from the parent that "You will be sorry, in the years to come, if you don't practice"—children being insensitive to the future. But practicing is not drudgery if they can experience the rewards that come from competence on their instrument. "Does a boy enjoy shining his shoes for the prom? No, but he does enjoy having shining-clean shoes so much that it is worth the effort."

Taking it for granted that the school will maintain musical organizations of some sort, Professor Bernstein went on to say, "One of the secrets of a child's music progress lies in the existence of various instrumental groups in which he can participate. These groups must perform in public frequently, and the parents must be there to lend them prestige and importance. The boy who plays in an orchestra, for instance, should be made to feel as important as the boy who plays on the football team, made to know of the approbation of the adult who sets his standards for him."

What instrument would he then advise an average child to play, we asked Dr. Bernstein. A stringed instrument. Why? "The nucleus of the or-

chestra is its string section—and the string player, being essential to the orchestra, is automatically a wanted individual. He'll be missed if he is not there. Also, save for one first desk player in each section, the strings function as a group—therefore, the child has the security of the ensemble he is playing in. In this case, the whole is infinitely greater than some of its parts! Under a competent conductor, a group of not particularly gifted players can be made to sound most eloquent, with all of the satisfactions to the individual players that this implies. When he experiences these satisfactions, the child has added incentive to apply himself to his instrument and to practice harder.

"He will also fall heir to an enormous repertoire of orchestra music, and as a string player, will be able to perform it as the composer intended. Most band music has to be played in modern arrangements. The Overture to *William Tell*, for instance,



Professor Bernstein's son, Jimmy, a much-in-demand chamber music and orchestra cellist.

is one of the popular pieces with our small fry bands. Yet it was originally written for orchestra, and sounds far better in the original instrumentation."

"In fact, the literature for string orchestra is among the largest that we possess," notes Professor Bernstein. "The young string player in an orchestra, for example, has the excellent Concerti Grossi of Corelli, of Handel, of Vivaldi, at his disposal. This music is enormously satisfactory in performance and not particularly difficult to play. Chamber music playing is another field in which the string player will find himself *wanted*, and offers a repertoire of great music which is also simple music."

One of the main reasons, he suggests, for choosing a stringed instrument for your child is the fact that string players are becoming increasingly scarce and, as a result, are prized. So many people are studying the wind instruments that they find stiff competition and there is room for only the remarkable performers to succeed.

"Take my daughter Ellen as a case in point," he says. "She plays the flute, and when she went up to the University of Rochester this year she had great hopes of making the college orchestra. There turned out to be so many other flutists, however, that she didn't make it. Now, if only she played a stringed instrument. . . ."

There are four stringed instruments available to the child, father and musician Bernstein points out. First, there is the double bass. "However, for the average child, it is too large, and its application is purely orchestral. Most double bass players only start to play their instrument when they are grown up. But it is a comparatively simple instrument to play. I, myself, made a living with it all through high school, college and many years later, playing in motion picture houses and with symphony orchestras.

"Secondly, there is the viola. The approach to the viola is via the violin. No one begins to study the viola as such, but, almost invariably, one starts with the violin and then, with little difficulty, shifts to the viola. The player who does change will usually find that his value has gone up many fold, there not being too many violists. And while his teacher will not, of course, excuse bad playing, he is apt to take the attitude of not looking a rare gift horse in the mouth. Once the student has become a viola player, he will bask in a new importance, as a needed member of a group—which in itself is an incentive to work to be a better player.

"Thirdly, there is the violin, admittedly a difficult instrument to play *well*. However, inadequacy of performance can be concealed by participation in an ensemble. In an orchestra, the individual violinist is almost never called on for a responsible solo, which might happen if he were an oboist, clarinetist or flutist. And it doesn't take too long before the average young violinist can both read and play the second violin part in simple symphonic pieces.

"This is even more true of the fourth instrument,

the cello," Mr. Bernstein avers. "My son goes to a preparatory school, where he is the only cellist in the whole school. Think of what the ability to make a contribution to a worthwhile effort like the school orchestra means to this boy! He knows his cello is an essential instrument in the orchestra; also, that he is a valued member of the musical group. And this, too, in a generation which idolizes sports above all."

The anti-intellectualism of our times and the idea some children have that arts are for sissies can be overcome, Mr. Bernstein feels, if we can show that some good virile men also love music. Most of all, we should choose for our child an instrument on which he can advance fairly quickly, and which he feels is an asset in his living.

"To put it in psychiatric terms: Choose for your child an instrument which offers the greatest amount of encouragement, the least amount of disagreeable effort in its initial phases, and which finds its greatest application in ensemble playing. This will help the child to overcome any feeling of inadequacy and any shyness."

As the interview went on, from the next room again came sounds of the cello. Now it was a Tchaikovsky Concerto. "My sixteen-year-old son," said Professor Bernstein, "is an example of what I'm talking about. He's not being groomed for a career in music, but he has always been made to feel that his music is an asset. His proficiency on the cello is about comparable to his proficiency on the soccer field, and he gets pleasure out of each. He's a pretty good sight reader and has had the pleasant experience recently of being asked to take part in a string quartet in the neighborhood. The other three players are eminent doctors, so he gains musical prowess at the same time as he has contact with three fine men. Yes, my boy's lucky in playing an instrument which is essential to a quartet and one which is rare."

In urging stringed instruments for children, N.Y. U's Music Head has, first of all, considered the fact that the strings are used more frequently in the average orchestral work than the other instruments. While many people are under the impression that the strings are the hardest to play, "Actually," exclaims Mr. Bernstein, "this is not true. There is a large string literature which calls for no more skill than the average child possesses—it's first class music involving a minimum of technical difficulty. Fortunately," Mr. Bernstein looked heavenward and smiled, "there is no correlation between the value of a piece of music and its difficulty in performance."

"You may ask me why it is I don't stress wind instruments for children. Well, I've already said that there is more music for strings than for any other orchestral instrument, and a real demand for string players of all ages. Also if a child, say, plays the clarinet, he will be cut off from all the rich music before the time of Beethoven, music written before

(Continued on page 28)

TEXAS HOSPITALITY MAKES BOARD MEETING MEMORABLE

(Continued from page 7)

nent string ensemble within a Senior, Student or Junior Club. Also she urged that clubs receiving Awards of Merit for programs in the annual Parade of American Music be given Rating Sheet credit the following year.

All these recommendations were adopted. In addition, the members of the Board endorsed Mrs. Dougan's recommendation that the Federation stimulate and propagate constructive ideas which would prevent the bypassing of symphonic music because of recent technical advances in the television and radio industries. On the president's recommendation there will be an award for both a man's and a woman's voice in the 1957 Young Artist Auditions.

MANY INTERESTING PANELS

Mrs. Dougan's interest in workshops was fully reflected in the program for the Board meeting jointly formulated by the National officers and the Texas committee of arrangements. In addition to the customary reports there were workshops and panels galore. Mrs. C. Henry Jaxtheimer, Departmental Co-ordinator, Mrs. R. E. Wendland, Chairman of the District and State Presidents Council, and Mrs. E. L. Sumner, Club Rating Chairman, conducted one dealing with the use of the Presidents Manual. Miss E. Marie Burdette, National Junior Counselor, moderated a panel on "The Purpose and Potentials of the Junior Division," with Mrs. W. Paul Benziger, Chairman of Junior Projects, Mrs. J. V. Chandler, Junior Education Chairman, Mrs. Phyllis Lattons Hanson, editor of *Junior Keynotes*, Mrs. Robert Ross, Chairman of Instrumental Activities, and Miss Marjorie Trotter, Chairman of Junior Composers, participating.

A similar panel on "Strengthening the Student Division" was led by Mrs. Charles A. Pardee,

National Student Adviser, with Miss Hattie Mae Butterfield of Arkansas, who has been prominent in Student activities, Mrs. Floride Cox, former National Student Adviser, and Mrs. Curran L. Jones, Chairman of Student Opera, as speakers. Finance Department reports and recommendations were presented by the Chairman of the Budget, Mrs. C. Arthur Bullock, who is also National Vice President, under the intriguing title "You Can't Make a Windmill Go with a Pair of Bellows." Mrs. H. E. Miller, Chairman of Ways and Means, Mrs. Frank H. Freeto, National Treasurer, and Mrs. Robert W. Roberts, Chairman of the Board of Trustees of the Foundation for the Advancement of Music, assisted.

Mrs. Charles H. Pascoe, Chairman of the Past Presidents Assembly, Mrs. Gaillard B. Fuller, Chairman of Student Auditions, and Mrs. Floride Cox, Chairman of Young Artist Auditions, took part in a panel entitled "Preliminaries, Actualities and Casualties." At a forum on publicity entitled "Thereby Hangs a Tale," Mrs. Blant Burford, the National Publicity Chairman, urged that newspapers in the various cities hold Clubwomen's Clinics to instruct local publicity chairmen on how to write for the papers. Miss Quaintance Eaton, former Associate Editor of *Musical America*, urged that strict impartiality be observed in dealing with the press and that all papers be given the same story. Miss Ada Honderick, former National Publicity Chairman, reminded that "to be news it must be new, not old."

At the close of the forum, Mrs. Burford presented several publicity awards. One went to Mrs. L. J. Ward of the Odessa Music Study Club for the fine coverage of the Theatre Opera debut September 4 in the *Odessa American*, and for publicity given to the current National Board Meeting.

Miss Honderick, who was Chicago's National Music Week Chairman last May, received an award for her unique publicity enterprise, the establishment of a

"Musical Mile" in the center of Chicago, where appropriate musical material was exhibited in store windows, and also for the news coverage of the noonday Music Week programs at the Chicago Temple Methodist Church. Mrs. David B. Sutton of Raleigh, North Carolina, State Publicity Chairman, received an award for her weekly news releases on Federation affairs sent to a chain of North Carolina papers. Mrs. Anderson Johnson of Oklahoma City received an award for her concise compilation of unusual news stories from her state during the past year.

In lieu of a panel, Mrs. Ernest Nelson, Chairman of Leadership Training in the Sacred Music Department, spoke on "A Language of Spiritual Understanding," and quoted the views of other members of the department on the various phases of their work.

At a forum entitled "America Will Endure as Long as We Remain American in Spirit" special commendation was expressed to members of the State Department for sending the Symphony of the Air, the Philadelphia Orchestra and the New York Philharmonic Symphony Orchestra abroad as goodwill ambassadors of music, and it was voted that letters of appreciation be sent to the Department. Participants in the forum included Miss Gertrude Canfield, president of the Rhode Island Federation; Mrs. Helen Crowe Snelling, Western Regional Vice President, and Mrs. Naomi Reynolds, Chairman of Audio-Visual Education.

The Extension, Education and Opera Departments also held panels. "A Living, Growing Organization" was the subject of the Extension panel, and the personnel included Mrs. S. Merritt Farnum, who had just closed a successful term as Extension Chairman; Miss E. Marie Burdette, Chairman of Junior Extension; Mrs. Ernest Nelson, who in behalf of the Sacred Music Department urged the federating of many more choirs; Miss Clara

(Continued on page 16)



Professor and Mrs. Sibelius at their villa, Ainola, which he named for his wife, Aino.

A Visit to Jean Sibelius

*The Famous Finnish Composer Who Will Celebrate
His 90th Birthday December 8, 1955*

By JAMES FASSETT

I was told on arriving in Finland that Jean Sibelius was living in almost complete seclusion in his villa in Jarvenpaa—twenty miles or so from Helsinki. There seemed little chance that I'd be able to see him and talk with him. So my surprise was matched only by delight when word came that Professor Sibelius—as he's called in Finland—would be very happy to see me at three o'clock the following afternoon at his home in Jarvenpaa.

Paul Sjoblom, a friend of Sibelius, who accompanied me on the visit, explained beforehand Sibelius' reluctance to receive callers other than his closest friends and relatives. Too many, in past years, had taken advantage of his hospitality, and tried to maneuver ways of getting information from him; and in such cases, Sjoblom said, the composer didn't try to hide his irritation from these indelicate guests. No wonder he's become cautious toward other visitors to Finland. I'd already made up my mind at no time should Sibelius suspect any such motives on my part,—and above all, no mention should be made of the two taboo subjects—the two questions he's been repeatedly asked and has never answered—"Is your Eighth Symphony completed?"—and "Are you still composing?" I'll have something to say, though, about these, later on.

The country home of Jan Sibelius is called a "villa," but it's nothing as pretentious as that term suggests. There's no grand entrance to the estate—

in fact, you approach the grounds by driving through a wheat field over a narrow road that's hardly more than a cart path—birch and pine with wild flowers and bushes along the roadside—no attempt to cultivate the landscape—and soon you come to a clearing, on the side of the hill, and there's the house itself. It's not very large, a pleasant two-story house, built of hewn logs and rough clapboard like most of the dwellings in this region. We were shown at once into the living room,—with no folderol, no fuss,—and there, walking towards us, was Jean Sibelius. Any apprehension I had left in an instant. He was so affable from the start that he made me feel completely at ease. We shook hands and he patted me warmly on the shoulder, and kept saying, "I am very happy to see you." In one way he looked exactly as you'd expect—like his pictures—he had on a white linen suit, a soft, loose collar, and loosely knotted tie—and yet he seemed different—very different. It was only when his face was in repose that it had that severe, granitic appearance we're used to seeing in his photographs. Otherwise his countenance was benign, even jovial. He chuckled a great deal, joked about his bad English (it really isn't so bad) and seemed to understand everything I said to him. To be sure, his voice is very low, husky—and his English hesitant, but when he spoke in Finnish to Paul Sjoblom I noticed

(Continued on page 14)

This Is Your Federation

**MORE PLANS OF OUR DEPARTMENT
AND COMMITTEE CHAIRMEN
ARE PRESENTED**

ADDITIONAL Plans of work of Department and Committee Chairmen, not received in time for publication, but equally as challenging as those which have already been presented are included in this issue. Let the Presidents Manual (of which each State President has a copy) and these Plans of Work be your guide to State and local activities in what promised to be an eventful biennium.

Incidentally, the highest praise goes to Mrs. C. Henry Jaxtheimer, our Coordinator for assembling these splendid Plans of Work and for all the additional task of co-ordinating the Federation program, a tremendous service for which the Federation is deeply indebted to her.

American Music Department

**SYMPHONY ORCHESTRAS
DR. THOR JOHNSON, CHAIRMAN**

Mr. Johnson, who recently returned from a world tour, during which he conducted the Symphony of the Air in enthusiastically received concerts in Japan, has some provocative plans for enlarging our work for symphony orchestras. Recent study of musical life during the early years of our nation has revealed that we have a symphonic tradition of over 200 years. Mr. Johnson suggests that club programs should make a study of such early composers as Charles Himmann and William Henry Fay, followed by Paine, Foote, Chadwick, MacDowell, who have prepared the way for the current flowering of our creative capacities.

To help solve the shortage of string players, says Mr. Johnson, encourage the establishment of first-class elementary string programs in the public and parochial schools; and create a demand for private teaching of stringed instruments. Without these two conditions, our country cannot hope to find sufficient replacements for the inevitable vacancies in its orchestras.

Economically, the musician is in an impossible position. The average orchestral musician may have 22 weeks' work and a yearly salary of \$2,000 to \$2,500. With no financial security, it is impossible to attract many excellent potential talents. Clubs should support efforts which will give longer seasons and higher weekly salaries to orchestral musicians.

Although the recording companies have done more than their share in recording contemporary American compositions, we, the public, have not responded by buying them in sufficient numbers. Let each club member purchase five good recordings of American compositions!

Mr. Johnson urges the Federation to undertake a critical survey of the situation in the radio and television industries, which have disbanded their network symphonies and seem to be by-passing symphonic music. He also suggests that churches of all faiths be urged to perform great choral works with orchestral accompaniments, as they were originally written.

It is further suggested that a Vice Chairman of American Music be appointed in each state, to handle some or all of the above projects. (Editor's Note: Nothing is more important in the Federation's work than the furtherance of some of these plans.)

Education Department

MRS. FREDRIK MARIN, CHAIRMAN

Mrs. Marin advises that each state and each individual club evaluate its program as it now stands, to see whether it is really serving the needs of state or community. One of the best ways to arrive at an answer is to note attendance during the past several years, at State and club meetings. If it is not on the increase, seek out the reason. Perhaps your town needs study courses for leadership in music clubs, or a course of instruction for volunteer workers in music therapy. Perhaps there is need for choral clinics, or clinics on church music, or perhaps your local library needs assistance in choosing music and books on music. Maybe your club can contribute something along these lines.

Dr. Marion Rous, Chairman of Adult Music Education, urges that clubs take advantage of the international broadcasts and concert performances of Mozart masterpieces which will characterize this Mozart bicentennial year, with special Mozart study. She recommends Biancoli's *Mozart Handbook*, as well as study of vocal and opera scores. Gilbert Chase's book, *America's Music* gives an interpretation of our folk music and American primitive composers.

**MUSIC IN INDUSTRY
MR. N. S. NONNEMAN, CHAIRMAN**

State Chairmen of Music in Industry are asked to list the key industries in their districts which have no music as part of their programs, in order that suggestions may be sent them for organizing bands and orchestras and other musical organizations.

International Music Relations Department

**OBSERVER TO THE UNITED NATIONS
MRS. E. A. SULLIVAN**

Mrs. Sullivan urges clubs to initiate plans and promote observance of U.N. activities, and to study the role of the music club in international cultural developments. While emphasizing the role of American music, encourage the exchange of our music for that of other nations in your own programs and those of performing organizations with which you are affiliated, she urges. This is the tenth year of the United Nations; and this tenth anniversary might appropriately be celebrated by Junior groups with the planting of a tree in a park by a ten-year-old child, with appropriate music.

Opera Department

MISS QUAINANCE EATON, CHAIRMAN

Miss Eaton supplements her report in the last issue with the following recommended reading list:

EXPENSIVE, BUT WORTH IT:

- Ernest Newman: *17 Operas* (\$7.50—Knopf)
- Cobb's *Complete Operas*, edited by the Earl of Harwood (English, \$7.50)
- Louis Biancolli: *Opera Reader* (\$3.95, McGraw-Hill)

LESS COSTLY BUT GOOD:

- Metropolitan Opera Guide, Stories and Musical Examples*, by Mary Ellis Peltz and Robert Lawrence, Random House, Modern Library (\$2.45)
- Stories of Great Metropolitan Operas for Young People*, by Helen Dike. Probably out of print and so not available at publishers, but should be in the local libraries for reference work.

VERY REASONABLE AND HIGHLY RECOMMENDED:

- Stories of Famous Operas*, by Harold Vincent Milligan—just reissued by New American Library of World Music, as a Signet Book, 35 cents.

BRAND NEW AND VERY AMUSING:

- Stars in the Sun*, by Mary Jane Matz. Anecdotes of all the famous ones. Farrar, Strauss, and Cudahy, \$2.95.

A NEW PUBLICATION:

- Music and Recordings, 1955*. By Frederic V. Grunfeld and Quainance Eaton. Contains a chapter on opera, as well as one on orchestras, concert music, New York music, the summer seasons, and many valuable lists; also a record review section. Oxford University Press.

**JUNIOR OPERA
DR. ANTONIA BRICO, CHAIRMAN**

Dr. Brico gives seven good ideas for teaching operas to Juniors. These include productions of opera in concert version, opera puppet shows, discussions of the lives of opera composers, (1) opera record luncheons, opera scrapbooks, Wagnerian music dramas form fascinating study material. Since 1956 is the Mozart bicentennial year, she suggests the Juniors get together to exchange post cards and photos with children in Salzburg, the city of Mozart's birth, and offers to make arrangements for this with student groups there. She lists also three simpler operas by Mozart which could be performed by a Junior group.

Publicity Department

**MAGAZINE SUBSCRIPTION COMMITTEE
MRS. A. STUART CARPENTER, CHAIRMAN**

Mrs. Carpenter calls attention to the very small number of *Music Clubs Magazine* subscriptions for such a large and vital organization as ours. She calls for State Chairmen to make the *magazine* a subject of frequent and enthusiastic conversation. She also asks each Chairman to send to NFMC Headquarters the name of one large club in her state, with the number of its members. This club will be sent enough copies of the *Music Clubs Magazine* so that each member may see a copy. The chairman is asked to speak to the members, urging them to read outstanding features in the issue, then to distribute subscription blanks, which the Headquarters office will supply.

A Chain Telephone Operation: *Boost Your Magazine* is also in the works.

Specialized Activities

**SENIOR SCRAPBOOKS
MRS. FREDERICK B. COHEN, CHAIRMAN**

Mrs. Cohen urges in every state the appointment of a Historian whose duty it is to compile the history of the State Federation and to make up the State scrapbook, and gives scrapbook specifications.

Student Division

**STUDENT AUDITIONS
MRS. GAILLARD B. FULLER, CHAIRMAN**

The appointment of a capable and interested State Chairman who will study the instructions and conduct the Student auditions conscientiously and wisely over a two year period, is Mrs. Fuller's first instruction. New bulletins, with instructions to the State and District Chairmen and with listing of the

(Continued on page 36)

BOYHOOD & YOUTH OF EDWARD MACDOWELL

A play in seven short scenes by

ETHEL GLENN HIER

Adaptable for Juniors or Seniors

ORDER THROUGH ETHEL GLENN HIER, LAKESIDE, CONN.
price 50 cents

A VISIT TO JEAN SIBELIUS

(Continued from page 11)

his speech was slow and groping.

He obviously wanted to make us comfortable. We were seated around a coffee table, and the maid brought coffee and very good French cognac. Before the inevitable cigar, he showed me a giant specimen cigar firm had sent him—must have been three feet long, packed in the wooden box it was sent in. Can't get good cigars in Finland, he says. He mentioned his visit to America right away—that was in 1914—and wanted to know where my home was. When I told him I was born in Massachusetts he said he'd been there—that he stayed in Norfolk. Of course, he meant Connecticut, because it was in Norfolk that he conducted his music—at Carl Stoeckel's festival at the Litchfield County Choral Union. He was very interested in all I could tell him of American music today, and he mentioned the names of several American composers—right away—Copland, Barber, Schuman, David Diamond.

I must say that Sibelius showed little signs of age—his mind is very agile and his memory noticeable alert. I asked him how long he'd lived in Ainola—(that's what he called his villa,—his wife's name is Aino—the name of the mythical heroine of the *Kalevala*)—and immediately he answered "forty-six years." Just think, all his symphonies after the Second were written there at Ainola—(isn't it surprising when you stop to realize that Sibelius wrote *A Saga* before Tchaikovsky wrote his *Pathétique Symphony*; that was in 1893. And *A Saga* was completed a year earlier, though it was revised to its present form nine years later, the year he wrote his Second Symphony.) And yet there I sat talking with this giant among composers.

We had many laughs together; he said I had his kind of humor; one thing he liked especially about his visit to America so many years ago was the American sense of humor. It's this gleam in his eye, I think, this chuckle in his voice, that's so much in contrast with the preconceived notion of Jean Sibelius—the grave, chiseled face of his photographs.

I told you I avoided the two subjects he doesn't like to have mentioned, but he himself talked about his music—though in a most general way. I spoke of the countryside around Jarvenpää, said that it reminded me very much of parts of New Hampshire,—pine forests and cultivated fields, and lakes and graveled roads. And he talked of the sounds of nature—"That's my music," he said; "I'm not a folklorist"—(of course, there are no folk tunes in his music, and he made a point of disowning the

use of any).—"The sounds of nature" he kept saying—"that is where my music comes from." I wondered how literally he meant this, so I mentioned I'd been down to the shore of the lake (that you can see from his house) and what a different kind of sound you hear when the wind whistles through the reeds—shrill and wavering up and down in pitch—than the low, more sustained and deeper timbre of the wind blowing through the trees outside his house, there on the hillside. "That's what I mean," he said, "You have ears."

He does mean it literally, I think, when he says his music comes from nature, but not in the pastoral sense, like Beethoven writing his Sixth Symphony. Sibelius never imitates the sounds of nature, but he succeeds in creating effects in his music that produce the same kind of feeling in the listener that a contemplation of nature produces. But like Beethoven, his genius is nourished from nature itself. Even now, Sibelius told me, though he never leaves the grounds, he does stroll along the paths, and down the road through the woods to the gate of Ainola. I saw benches and settees at several spots, in clearings back in the woods and down in the garden below the front porch of the house.

When we were talking about the garden, and the grounds (which he prefers to leave wild) and the simplicity of the house itself (the interior is unfinished wood, rough crossbeams, and the rooms are heated by huge, enclosed fireplaces, tiled from floor to ceiling) Sibelius suddenly rose from his chair with an amused expression on his face, crossed the room and brought back a large framed design of an impressive looking mansion—a massive building with an elegant portico in front—a pseudo-classic structure it was, except for a modern tower on top that knocked out completely the symmetry of the facade. Sibelius seemed amused at my inarticulate murmurs (I didn't know what to say) and then he laughed and told me that that was the design of the house an architect friend of his tried to persuade him to build instead of the plain, rustic one we were sitting in. He agreed it would be more in place on the Champs Elysees than there among the pines of this hillside in Finland. "Besides," he said, "it would have cost a million dollars."

This is the man, the genius, a national hero in his own country who will be honored on this ninetieth anniversary of the year of his birth by musicians and music lovers the world over. Through his music he has transcended the barriers of any language, of geographical distance, of custom and of temperament. And in the hearts of Americans his music is a vivid and articulate expression of what we at supreme moments are capable of feeling, but cannot express.

NOTE: James Fasset is Director of Music for CBS Radio and Music Commentator for the New York Philharmonic-Symphony broadcasts.



Dorle and Dario Soria at Angel Records

Behind the Scenes in Music — This Month We Salute — a Musical Marriage, Dorle and Dario Soria

THE record of married couples who have worked together in joint musical activities is a happy one. It is heartwarming to think of the mutual creativeness generated by Clara and Robert Schumann, by Cosima and Richard Wagner, by Marian and Edward MacDowell. In recent years, a new record label, Angel Records, has caught great public attention and support, for its musical values, its original approach and the vitality and variety of its catalogue. Responsible for these assets are a modern married couple who work and play together, and for whom music is the daily diet: Dorle and Dario Soria.

Dorle and Dario started their record company two years ago in the living room of their modern apartment on West 55th Street in New York City. At that time, Dorle was a top-musical press agent, head for many years of the press departments of the New York Philharmonic-Symphony Society and Columbia Artists Management. Dario, son of a Roman banking family, had come to this country in 1939, had worked during the war with OWI, later at CBS, and produced radio shows for an advertising agency. He and Dorle were married 13 years ago, but they maintained their separate careers for a while, before they became partners in business as well as in marriage.

In 1946, Soria decided to import records of the Italian Cetra Company, and started with eight

sides sung by a new Italian tenor named Tagliavini. They sold like wildfire. Then he started to bring out full length operas; and before long Cetra Soria and Italian opera had become almost synonymous in the public mind.

All this time, Dorle had stuck with the Philharmonic, although breakfast and dinner and in-between talk was apt to veer to Cetra Soria doings. But two years ago, when Dario sold his Cetra Soria label to Capitol Records and took on Operation Angel, Dorle went along.

Angel Records started out with a star-studded list of international artists, such as Schwarzkopf and Gieseking, and with honored institutions such as Milan's La Scala Opera and England's Old Vic. They also bowed to tradition in their adoption of the oldest recording trademark in Europe, an angel seated on a disc and tracing sound with a stylus.

But if their label was traditional, their ideas were not. Dario felt that too many consumers had to buy records which had been scratched, or played too often in demonstration. Accordingly, Angel's records are sold cellophane-wrapped and sealed at the factory. Another innovation has been Angel's use of fine works of art on album covers. Thus, a Picasso still life adorns the Bartok Concerto for Orchestra, and Michaelangelo's David is on the cover of the Israel Philharmonic's recordings. A

(Continued on page 28)

TEXAS HOSPITALITY MAKES BOARD MEETING MEMORABLE

(Continued from page 10)

Tatley, Chairman of Special Members, and Mrs. Charles A. Pardee, Chairman of Student Extension. Effective plans for increasing membership in all these groups were formulated.

Various aspects of the educational program, including the growing effectiveness of television as an educational factor, were discussed by a panel headed by Mrs. Fredrik Marin, National Education Chairman, with Mrs. L. R. Dingus, Chairman of Rural Music, and Mrs. Naomi Reynolds, Chairman of Audio-Visual Education, participating.

The Opera panel, moderated by Miss Quaintance Eaton, stressed the tremendous growth of opera in the United States, which, it was pointed out, is really becoming a national institution. It also emphasized, as Mrs. Dougan had in her president's address, the great need of training more teachers and coaches to develop the wealth of latent talent in the opera field. Miss Eaton suggested that the Federation might well play the role of a liaison agency between all existing opera groups, professional and non-professional, eventually attracting the top talent in the smaller groups to the attention of the professional companies. Dr. Antonia Brico, Chairman of Junior Opera, and Mrs. Curran L. Jones, Chairman of Student Opera, were Miss Eaton's co-speakers.

AN ADDRESS ON MUSICAL THERAPY

In line with the president's desire to feature musical vocations open to young people, other than the concert or opera stage, Dr. E. Thayer Gaston of the University of Kansas, former president of the National Association for Music Therapy, spoke twice during the series of meetings about vocational opportunities in musical therapy. In emphasizing the qualifications for the ideal musical therapist, he said that ther-

apy was concerned with helping other people, and there was no place in it for a person whose music production is for his ego-gratification. He also stressed that a musical therapist must be willing to put his own musical preferences in the background and to give the patient what he particularly needs and wants.

"In addition to being a versatile musician, the music therapist must be something of a psychologist, sociologist, physiologist and neurologist," Dr. Gaston said, "and above all he must have a love for his fellow man and a desire to help."

Stressing the value of music therapy, Dr. Gaston said that it is important because it establishes a bond between the patient and those working with him. "This is especially true," he said, "of the mentally ill. Music therapy gives the patient something outside himself that he can trust, and that is an enormous help to him."

A very moving memorial service in which tribute was paid to recently deceased members was conducted by Mrs. Charles H. Pascoe with the National President and Mrs. Marguerite Peyton Thompson, Colorado State President, assisting. Former National President Ruth Haller Ottaway Sokoloff, Marion Bauer, Mrs. Abbie Jamison, Mrs. Florence Hastings, Mrs. J. L. Mims and Dr. Gaillard B. Fuller, all of them officially connected with the Federation, and Olin Downes, music critic of the *New York Times*, who was a great friend of the organization, were the subjects of the tributes. All have died since the Miami Convention.

HUMOROUS SIDELIGHTS

These various events took place, and discussions and addresses were given at open meetings attended by approximately 300 people, including Texas Federation members, who swelled the ranks of National officers and Chairmen, Directors and District and State Presidents. Even in the programs devoted to serious discussion, an occasional element of

humor was allowed to creep in. Such an instance was the "arrest" of the National President, who, as accused by Sheriff Broughton, was a "stranger in town, without any ostensible reason for being there," and who had created widespread discussion by her insistent demands for a grand piano. No sooner had he clamped the handcuffs on Mrs. Dougan's wrists than her Texas Federation friends promptly identified her and told why she was in Odessa. The sheriff thereupon apologized handsomely, removed the handcuffs and made amends by naming her his deputy, while Mrs. Paul Moss, Texas State President, presented her with a pair of six shooters to help her in the discharge of her new duties.

A humorous and effective method of presenting the Insignia report of Mrs. Lewis J. Howell also offered an amusing interlude. Mrs. Howell made her appearance adorned with all the various types of Insignia which the Federation offers for sale. Mrs. Marguerite Peyton Thompson described them and Mrs. Blant Burford sang a very amusing parody on *Sweet Little Buttercup* which dealt with the Insignia merchandise and program.

Heavy as was the schedule of meetings, there were three delightful social functions which in picturesqueness of decor and lavishness of hospitality admirably expressed the spirit of the great Southwest.

At the first, the "Texas Millionaire Dinner," on the opening day, a gold tree literally dripping with money formed the opulent centerpiece, while flowing oil wells constituted adornment for the other tables. At the "Texas under Six Flags" luncheon the succeeding day, the tables were arranged in the shape of a star, with the six flags which had flown over Texas at the center, and a red, white and blue color scheme. A pageant entitled "Texas under Six Flags" followed the luncheon, with Texas Federation members, appropriately costumed, outlining the important events of Texas history. Mrs. N. B. Beam



Mrs. L. R. Dingus, one of our best loved members, is greeted by National President Dougan.

dealt with the Spanish era, Mrs. Louis Rochester with the French occupation, and Mrs. Sonnie Umherson with the Mexican regime. Mrs. R. P. Robinson described the days when Texas was a separate republic; Mrs. Robert Sewall spoke of the Confederate era, and Mrs. L. J. Ward of the statehood of Texas.

At the "Millionaire" dinner, music was furnished by the cappella choir of the Odessa High School. At the luncheon Ira Schantz, tenor, of the Texas Technological College at Lubbock, gave an all American program, in to which he introduced several folk songs. He proved to have a really beautiful voice and both his performance and his selection of program were highly commended.

Mrs. Haden Barrow was hostess for the "Millionaire" dinner, with Mrs. Hazel Post Gillette as master of ceremonies, while Mrs. L. J. Ward was hostess for the "Six Flags" luncheon, and Mrs. R. E. Wendland the master of ceremonies. Mrs. Barrow is president of the Past Presidents Assembly Chapter of Odessa, and Mrs. Ward is president of the Music Study Club of that city.

Most picturesque and typically Texas of all social events in connection with the Board Meeting was the chuck wagon barbecue

given at the ranch of Judge and Mrs. Paul Moss on Thursday evening. Here Mrs. Dougan received with Judge and Mrs. Moss on a great expanse of landscaped lawn, with Texas hostesses in colorful Western costumes assisting. Long tables with green and white checkered cloths were laid on the flagstone terrace and there 300 guests partook of the most delicious of barbecued dishes, served by the "Chuck Wagon Gang" sponsored by the Odessa Chamber of Commerce, which has brought great fame to its city through entertaining visiting groups in this way. Later, under a night starry sky, Texans gave a diversified program to bring pleasure to the Federation guests. Three Texas Tech co-eds sang popular melodies. Mrs. Leland Croft presented her violin ensemble, known as "The Fiddlers," and in cowhand garb they played "hoe down" music. Al Brownlee, famous Odessa square dance caller, did solo calls, and at the close of the program Mrs. Blant Burford led a round of Western tunes with *Dixie* as the finale.

Incidentally the initial welcome to Odessa was as truly Texan in spirit as the various social events which followed, for Mayor Fred Gage of Odessa in turn impersonated the various types of Odessa residents while telling the "tenderfoots" how glad he was to have them in his city. The impersonation was effected by the character of his speech, and by shifting his headgear as he represented first, the rancher, then the "athletically minded resident," then the oil driller and last the intelligentsia. Mrs. Paul Moss, State President, garbed as a rancher, also participated in the welcome and other greetings were given by Mrs. Guy B. Nease of Odessa, as a wagon boss, Mrs. Lura Wooten Jones, former Texas State President, as a wrangler, and Mrs. Hazel Post Gillette, Central Regional Vice President, as a cowboy. Responses were made by Mrs. C. Arthur Bullock, National Vice President, as a "tenderfoot," and by Mrs. Dougan, the president, as "a stranger in

these parts."

The social features of the Board Meeting climaxed with a trip on Friday, the 23rd, to the spectacular Carlsbad Caverns.

MUCH BUSINESS IS TRANSACTED

Meanwhile much business had been transacted at closed meetings of the Board of Directors and Council, as well as in open sessions.

Categories for the Young Artist Auditions of 1957 were decided upon as follows, each to receive a \$1,000 award or the option of a Town Hall debut: man's voice, woman's voice, violin, piano and string quartet. Also the directors decided to admit entrants from Puerto Rico.

Plans were formulated for repairing the Little Red House at Tanglewood, presented to the Berkshire Music Center during the administration of the late Anne Macomber Gannett, and Mrs. Robert W. Roberts generously offered to assume all the expense.

An invitation from the Illinois Federation to hold the next Board meeting in Chicago was accepted. Mrs. Henry L. Porter, Illinois State President, and Mrs. Charles A. Pardee, Past State President, were named co-chairmen of the event, while Miss Ada Honderick is to have charge of local publicity.

Miss Marie Hurley of Washington, D. C., National Legislation Chairman, was endorsed as a member of the committee to establish a Music, Fine Arts and Mass Communications Center and President's Inaugural Hall in Washington, and a telegram was sent to President Eisenhower notifying him of this action. A resolution was passed, again endorsing the so-called "Juke Box" bill which would allow the composer a revenue for the performance of his works on coin-operated machines, and urging its early passage, and a telegram was sent to the Senate Judiciary Committee advising of this action. Speaking in behalf of the resolu-

(Continued on page 30)

Noteworthy News of Our Special Members

By CLARA TATLEY

Greetings of the Thanksgiving and Christmas Season to our many Special Members, some of whom we introduce below. With Christmas just around the corner, gift suggestions are in order. Do your Christmas shopping early and easily by selecting Special Gift Memberships from many types available. These are real bargains—two gifts for the price of one—the prestige of membership in the National Federation of Music Clubs and a subscription to this *Music Clubs Magazine*, each issue of which will be a reminder of your thoughtfulness. Mail orders are now being received by State Special Members Chairmen. Why not check your list now?

"Say It With Special and Life Memberships"

Such gifts are welcome at any season and offer unlimited possibilities—tributes to Federation leaders—birthday, anniversary and general gifts, Junior, Student, and Cradle Roll Gift Memberships.

SINCE the National Board Meeting in Odessa, we know Texas does things in a "big" way and has made the "biggest" gain in Life Members since the start of our biennial contest March 1st, by reporting 10 since that date.

Orchids to Mrs. M. S. Doss, who is responsible for four of these members. Not content with becoming a Life Member herself, while attending the State Convention this spring she was so imbued with the spirit and worth of our Federation that she gave Life Memberships to her niece, Mrs. C. L. Roberson, and two lucky friends, Mrs. Nick Melone and Mrs. Mary McAdoo. They are all members of the newly federated Seminole Music Club, of which Mrs. Roberson is Past President and Mrs. Melone Recording Secretary. This is a perfect demonstration of our gift suggestion and the power of extension by federating clubs.

Mrs. A. S. E. Saunders, Past President (1938-1940) of the Missouri Federation of Music Clubs, was recently honored by that group with a Life Membership. She is a Past President and Life Member of the Springfield Music Club, served as President of the Springfield Civic Music Association nine years and on the National Board. She and her family have moved to Glendale, where she is President of Chapter GD of the P.E.O. Sisterhood.

Mrs. Julian Laughinghouse of Orlando will be remembered by

many as official hostess at the Biennial Convention at Miami, while serving her third year as President of the Florida Federation of Music Clubs, which honored her with a Life Membership at the conclusion of the meeting. Mrs. Laughinghouse has an enviable record of Federation

A Thanksgiving salute to Mrs. Daisy Stewart Brown, musical pioneer of the Northwest, whose Special Membership was a gift of the Peninsula Music Club of Bremerton, Washington, of which she is a charter member. She is a descendant of Elder William Brewster, who came to this country on the Mayflower and preached the first Thanksgiving sermon. A music major at the University of Dakota in territorial days, Mrs. Brown moved to Port Angeles, Washington, in 1890 and pioneered in musical activities as piano teacher, soloist, songleader and accompanist. She was honored with Life Membership by the Port Angeles Music Club and the Eastern Star. Patriotic service claimed her attention during the war years, resulting in an award in 1943 for selling more war bonds than any other member of the Business and Professional Women's Clubs in the State of Washington. Mrs. Brown celebrates her 84 years. Not content to rest on past laurels, in the last four years she has given piano recitals before the many organizations which have honored her.

service, as Lake District War Service Chairman during World War II, organizer of the General Florida Civic Music Association, director of the Florida Symphony and second Vice President of the Stephen Foster Memorial Corporation. In addition she is Vice

President and Secretary, respectively, of two large business corporations.

Leslie H. Armstrong was honored with a Special Membership by the Lyric Singers of Olympia, Washington. He is Supervisor of Music in the Public Schools there, choir director, Past President and current Vice President of the Northwest Division of the Music Educators National Conference.

Miss Teresa Ballman, Special Member, of Beloit, Wisconsin, a charter member of the Beloit Music Club, has been church organist and choir director there over thirty-one years. She is Vice President of the Community Concerts Association, having served on its board since its inception.

Mr. and Mrs. Frank Clark, Junior, of Knoxville, Tennessee, Special Members, demonstrate team work in musical activities of their community, where Mr. Clark and his brother are owners of the Clark Brothers Piano Company. Mrs. Clark, president of the Tuesday Musical Club, is also president of the Civic Music Association, with her husband a Board Member. She is a member of the Symphony Guild, while he is a sponsor of the Symphony Orchestra.

David Irwin Nielsen of La Canada is California's first Cradle Roll Member, receiving his membership as a gift from his dis-

(Continued on page 25)

IN THE FEDERATION SPOTLIGHT



Rosalyn Tureck

CHRISTMAS STOCKING PROJECT

Last year, in Oxford, Mississippi, the Oxford Music Club decided to devise a Christmas Art Festival, which would reach not only its own university town, but rural teachers and children of the whole Lafayette County. This involved tremendous organization, in which the club secured the help of the Fine Arts Department of the University of Mississippi, the Rotary and Chamber of Commerce, local merchants, the County School Board, the newspapers, the local bus line. Nobody had any idea how many people would turn up for the party. But the program, which started with the University Art Department, went on to a Christmas party at the Y, finally offered a symphony concert and a Christmas operetta, drew more than eight hundred persons. Mothers with babies in their arms came, and teachers and children from all parts of the state. One bus load arrived at 4:00 P.M., when the program was scheduled to start, after a drive across the state which had started at dawn. There were mountains of cookies and candy and cocoa for everyone.

A fine project. And more impressive because the club which put it over, which entertained more than 800 people, has less

Some of Our Federation Members Are Doing Unusual Things Producing Unusual Projects for Instance —



Mrs. Few Brewster

than 30 active members, and rarely more than a few extra dollars in its treasury.

MUSICAL HOUSEPARTY

Last August, Mrs. Few Brewster of Austin, Texas, our former National Education Chairman invited two grand-daughters, a niece and a friend, to spend two weeks with her at her home. Parents were excluded until "Achievement Day" at the end. The children were aged from nine to twelve, were all bright, and had

all studied the piano from two to three years. They also all had musical weaknesses—the incentive for the houseparty.

A two weeks' course in musicianship managed to get in an amazing number of things. The girls learned all the major and minor scales with their chords, wrote on dictation all the notes, all the rhythms and had ear training exercises. These were followed by playing the same scales and

(Continued on page 25)



Principals in the musical houseparty staged by Mrs. Few Brewster, and described on this page. L. to r. Judy Forman, 9; Kay Kilpatrick, 12; Kitty Forman, 10; Bonnie Crenshaw, 12.

From the Reviewing Stand

REVIEWS OF FILMS, RADIO AND TELEVISION

By NAOMI REYNOLDS

BOOK REVIEWS

By GERTRUDE FRIEDBERG
and EDITH BEHRENS

AN IMPORTANT MUSICAL PICTURE

ONE of the great musical motion pictures for 1956 will be Republic's *Magic Fire*. Based on the Bertita Harding novel of the life of Richard Wagner, it has distinctive opera sequences placed in the chronological sequence in which Wagner wrote the operas. The entire musical content is supervised by the contemporary composer-conductor, Erich Wolfgang Korngold. Opera scenes are staged by Professor Rudolph Hartmann of Munich. Soloists, orchestra and choir are from the Bavarian State Opera.

The production is a forceful sweep of 11 Wagnerian operas from *Rienzi* through *Parsifal*, with 95% of the music Wagner's. From the opening note of *Rienzi* the story glides into the third act of *The Flying Dutchman*, with the opening *Sailor's Chorus*, the *Ghost* chorus and then the *Finale*. This was all staged and filmed at the famous Markgräffliche Theatre in Berlin, since the famous Dresden Opera house, historically correct, is in the Russian zone. The theatre used is one of the oldest and most magnificently baroque opera houses in the world.

Next comes *Lohengrin* with its initial performance at Weimar. The opera house is the famous Schwerzingen Schloss Theatre.

The power of the symbol is used intensely by Korngold in the *Ring* cycle. The ring is portrayed in its creation. *Die Walkure* is symbolized by the famous ride. The third symbol is Siegfried wrestling the sword from the tree. The next scene features the *Fire Music* in which Siegfried goes through fire and smoke. The *Twilight of the Gods* ends this dramatic episode. The Richard Wagner Festspielhaus at Bayreuth is used for this portion of action and music.

Then comes Paris and *Tannhauser*. In this scene Alois Melichar, the conductor really did conduct both in the picture and on the sound track. For the scene portraying the Paris Opera House, the State Opera House at Wiesbaden was used. The Song Contest from the second act concludes this sequence.

Then comes Nuremberg and *Die Meistersinger*. There is a magnificent procession in which the townsfolk of Nuremberg were actually employed to reenact their part in the annual Hans Sachs Day Festival. The overwhelming third act closes this scene.

To end the picture, the famous Chimes from Act I of *Parsifal* are heard. The Flower-Maidens scene is

followed by the *Good Friday Spell* and the close of the opera.

It is of interest to note that in one sequence where Wagner and Liszt play some waltzes together, it is actually Korngold himself playing the piano. Also enacting the famous conductor Hans Richter at Bayreuth is Erich Korngold.

Korngold was in Germany from August 1954 to March 1955 working on this production.

NEW PROGRAMS IN RADIO AND TELEVISION

News comes from Michigan State University WKAR-TV that an exciting new series of television concerts during the fall and winter will be devoted to early and contemporary music for small ensembles. Under the direction of Dr. Hans Nathan of the Department of Literature and Fine Arts, the series will deal with music of the remote past and of the present, with a challenge both to the listener and performer.

The November 17th program will present a fragment of a late 14th century Mass for 3 voices and brass instruments by Johanne Ciconia *Et in Terra Pax* and Igor Stravinsky's *Three Songs from William Shakespeare* (1953). On January 26th, 1956 the program will include Guillaume Dufay's *Ave Regina Caelorum* Motet, (probably 1464) for four voices and instruments and Josquin des Pres' *Tu Pauperum Refugium* (late 15th Century). On February 23rd the program will include a Sonata *Con Tre Violini* (published 1615) for 3 violins and basso continuo and Luigi Dallapiccola's *Due Liriche Di Anacreonte* (1945) for soprano, 2 clarinets, viola and piano.

Watch for the Boston Symphony, with Charles Munch conducting, each Monday evening on NBC Radio; also the *Telephone Hour* each Monday night. *Voice of Firestone* is on Mondays on ABC-TV and Radio at 8:30 P.M. EST. Metropolitan Opera starting December 3rd. The New York Philharmonic-Symphony on Sundays from 2:30-4:00 P.M. EST on CBS-Radio, NBC-TV Operas November 6th, 27th; December 25th; January 15th; March 15th; April 29th.

As a special attraction the NBC-TV network will open its Sunday opera performances with a new commissioned work by the brilliant young com-

poser Lukas Foss. The opera, *Griffelkin*, to be broadcast on Sunday, November 6th, is a fantasy in three acts for full orchestra, chorus and soloists.

The libretto is by Alastair Reid, a British writer to whom Mr. Foss told the story of a young devil who is given one day on earth. The story, an old German tale was told to young Lukas by his mother.

Foss, born in Berlin in 1922, and now an American citizen, was a protege of Koussevitzky and at Tanglewood and elsewhere in America and abroad has made a deep impression, not only as a composer but as a concert pianist and conductor.

BOOKS FOR THE MUSIC LOVER'S LIBRARY

Reviewed by EDITH BEHRENS

COMPOSERS, CONDUCTORS AND CRITICS. By Claire R. Reis. Oxford University Press. \$4.25.

THE author has been at the front in all matters of contemporary music for the past four generations and has been closely associated with the leading figures in music, the theatre and dance. She helped to found and served for 25 years as executive chairman of the League of Composers, and devoted days and nights to promoting living composers and their works. There were exciting premieres of works by Stravinsky, of Prokofiev, of Schoenberg, of Shostakovich. There were battles of modernism fought for many young composers who have since become famous and acclaimed. We salute Mrs. Reis for her part in America's musical coming of age, and for her lively account of the struggles to get there.

MUSIC AND RECORDINGS, 1955. Written and edited by Frederic V. Grunfeld, associate editor Quintance Eaton. Oxford University Press. \$4.95.

This annual covers musical achievements in America during the year ending June 1955. It is a compact source of information on activities in opera, orchestras, the recital field. It lists the best and most important LP recordings issued during the season, the best classical records and the best film music. A day by day almanac lists important musical events all over the country for each day of the year.

Reviewed by GERTRUDE FRIEDBERG

WITH THE ARTISTS. By Samuel and Sada Applebaum. John Markert and Co. \$6.00.

How often have you wished you could make your way into the dressing room backstage and ask the great concert string artist—oh, just a few questions? How do you hold your left hand on the violin? How do you trill? How do you warm up before a concert? With what position should violin study begin?

From the most eminent string players of the

NOVEMBER, 1955

F. R. P.

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world, the authors have gathered answers to these and hundreds of other specific questions. Although the artists offer their information in the easy dialogue style of the interview, these chapters are far more than interviews. The material has been gathered over a period of ten years, through hours and days of detailed discussion, analysis and observation. So vivid is the style of each session and so dynamic the growth of questions, that one feels oneself actually present at these dramatic rendezvous with the gifted.

The authors attempt at the end to pool the various opinions offered. A few charts might have helped to clarify how much unanimity was discovered in the approach to basic problems. But with or without charts, this is a fascinating volume for all those who play or listen to strings, amateur or professional, student or teacher.

MUSIC IN AMERICAN EDUCATION. Music Education Source Book #2. Edited by Hazel Novahee Morgan. Music Educators National Conference. \$4.75.

MUSIC IN EDUCATION. UNESCO. \$3.00.

Two new books on music education offer a huge reservoir of information on the subject.

Music in American Education is a well organized sifting of the experience and thought of thousands of individuals devoted to the proposition that music belongs in all the schools. While the talks collected in the UNESCO volume are general essays on the culture of music, the MENC publication is detailed, factual and specific. Materials and methods are prescribed for the music education of the child from prekindergarten, through elementary, junior high, senior high and college grades. Curricular resources include music, audio-visual aids and literature. New study projects are defined for community investigation. Diverse and often contradictory opinion provides the impetus for further investigation in

(Continued on page 33)

Saluting the Northeastern Region

MICHIGAN BURNS ITS MORTGAGE; RHODE ISLAND
GIVES MANY AWARDS; NEW YORK OPENS AN OPERA
TRAINING CENTER; OTHER STATES INITIATE FINE PROJECTS

New England District

MRS. FARNUM ATTENDS MASSACHUSETTS BOARD MEETING

MRS. S. Merritt Farnum, Northeastern Regional Vice President, was an honor guest and speaker at the Board Meeting of the Massachusetts State Federation held October 4 in the College Club in Boston. Mrs. Phyllis Lathams Hanson, National Board Member from Massachusetts and editor of *Junior Keynotes*, also spoke. The members welcomed back Dr. Mabel Parkes Friswell, State President, who had been in the hospital for some time with an injury to her hip. Dr. Friswell paid tribute to the late Mrs. William Arms Fisher, long time Federation member and one of the moving spirits at the Biennial

Convention held in Boston in 1929, when Mrs. Edgar Stillman Kelley was elected to the presidency. Mrs. Fisher's death occurred during the summer in Waterloo, Iowa.

RHODE ISLAND STUDENT WINNERS AWARDED NEW HONORS

Five winners in the Student Division of the Rhode Island Federation have taken new strides, musically speaking. Ronald A. Leonard, 21-year-old cellist, who won the Federation's Regional Award and tied for the National Student Auditions Scholarship, will give a Town Hall recital in New York City on November 22, the prize for his winning the Walter W. Naumburg Award. Judith Ann Kelley, who represented Rhode Island at

the Pennsylvania College for Women Opera Workshop this summer, had a leading role in one of the operas given under the direction of Boris Goldovsky in Boston last spring. Corinne Curry, winner in voice of the Musical Horizons scholarship and runner-up in the District Student Auditions, is in her senior year at the New England Conservatory of Music. Edward Lantini, 17-year-old violinist, winner of one of the Federation scholarships to Interlochen, is concertmaster of his high school orchestra and plays in the Youth Orchestra recently founded by the Rhode Island Philharmonic. Annette Guay, 21-year-old pianist, winner of the Senior Chopin Club Scholarship and an award from the New England Conservatory, spent a profitable summer at the Berkshire Music School in Tanglewood, where she had varied experience in ensemble playing and accompanying.

The two radio programs *Musical Horizons* at Station WEAN and *Youth in Music* at WPRO both give scholarships in return for Federation talent.

Rhode Island is proud of the research done and the fine programs presented in connection with the Parade of American Music last February. Seven club awards were presented to Rhode Island winners at the Miami Biennial Convention. A display of American music was put on by the Providence Public Library. The radio stations presented a number of fine programs of American music. One of the things learned was the lack of material in the music stores on Rhode Island composers, indeed, on most American composers. The committee has spurred these stores to cooperate and to stock more American music.



At the opening luncheon of the Michigan State Convention the following are pictured l. to r.: Mrs. Vernon L. Venman, Michigan Corr. Sec'y; Mrs. H. N. Edington, Great Lakes Dist. Pres.; Mrs. Frank W. Coolidge, Mich. Pres.; Mrs. Karl F. Howe, Pres. N. W. District, Mich.; Mrs. C. Arthur Bullock, Nat'l Vice Pres.; Mrs. Gilbert Burrell, 1st V. P. Michigan.



Robert Riedel, Pa. Young Artist winner, 1955, and Jeanette Pecorello, Student winner, were soloists at the State Convention. With them is Mrs. David Murdoch, Past State Pres.

Liberty District

A NEW TRAINING CENTER FOR OPERA OUTGROWTH OF NEW YORK STATE'S OPERA COMMITTEE PROGRAM

OPERA ARTS, New York's newly established professional training center for all phases of opera, is a direct outgrowth of the work of the New York Federation Opera Committee, and has a background of definite interest to federated clubs throughout the country. Three years ago Gladys Mathew, the present president of the New York Federation, was appointed New York Opera Chairman. Two months later she launched a project called Community Opera—the predecessor of Opera Arts. In less than two years Community Opera presented 102 performances of 18 operatic works with scenery and costumes, at the Town Hall Club. It also presented 15 opera concerts and 14 broadcasts over New York's municipal station, WNYC. It became apparent, however, that most of today's opera aspirants are inadequately prepared for professional singing on the lyric stage. That was when a training center called Opera Arts was organized to function at the Master Institute of United Arts in New York City. Training is available there for all operatic activities, from singing, conducting and

stage-directing to scenic designing and costuming. Special courses may also be taken, and a certificate of Opera Arts is available on completion of the two-year course.

The New York Federation announces its 1956 State Biennial Convention for April 1956, with an exciting list of musical programs, as well as interesting forums conducted by artists, educators and Federation leaders.

New York's Choir Festival has been an annual event for more than ten years. Over 20 choirs enjoy a day's outing and new musical material and contact with other choirs. This has proved an effective way to federate new choirs, Junior and Senior.

PENNSYLVANIA TO FEATURE PREMIER PERFORMANCE OF SIEGMEISTER OPERA

The premiere performance of Elie Siegmeister's new opera, *Miranda and the Dark Young Man* will be given by the Pennsylvania College for Women Opera Workshop at the Pennsylvania State Convention in April. Karl Kritz will conduct the Youth Symphony Orchestra of Pittsburgh, a newly

federated organization. This opera was commissioned by the Pennsylvania Federation.

In addition to the Pittsburgh Youth Symphony, Pennsylvania has two fine orchestras, the Main Line Symphony and the Marple-Newton String Ensemble, on its roster. Several of the music clubs also have excellent instrumental ensembles.

A history of the Pennsylvania Federation since 1940 has been written by Miss Julia Williams and is to be made available to the clubs. The history of the Pennsylvania Federation from its organization in 1916 to 1940 was written by Mrs. William Dierks, and has been published in book form.

The Radio Poll suggested by the Pennsylvania Broadcasters Association has aroused the clubs to fine activity and has brought out a decided response from the program managers of the various radio stations, who received votes from the clubs.

NEW JERSEY FEDERATION HOLDS BENEFIT CARD PARTIES

As a statewide fund raising project, the New Jersey Federa-



The Michigan Federation burns the mortgage on its scholarship lodge at Interlochen after a picnic on the shore. Watching the ceremony, l. to r. are members of the Interlochen Scholarship Cabin Committee: Mrs. Gilbert Burrell, Lansing, co-chairman; Dr. Joseph Maddy, camp director; Mrs. Frank W. Coolidge, State Pres.; Mrs. Roy I. MacArthur, and Miss Carol Davis, Flint, and Mrs. Malcolm Denise, Lansing.

tion members will give several dozen private card parties on November 30. At each, cider, pumpkin pie and doughnuts will be served. At each the same prizes will be given, and all, we trust, will increase the State funds.

In June, the New Jersey Federation gave a benefit theatre party at the Paper Mill Playhouse—an event which will be held annually.

New Jersey is one of 15 states listed for high Extension records. The State President, Mrs. Doris Albee Humphrey, alone federated nine new Junior clubs.

Joan Hagen, 1953 vocal winner in the New Jersey Student Musicians Contest, is currently soloist at the Radio City Music Hall in New York.

Great Lakes District

OHIO LOOKS FORWARD TO NEXT BIENNIAL

THE "forward look" for Ohio is toward the next Federation Biennial, which will be held in that state in the spring of 1957. Already every club is making plans to cooperate.

Eight District conferences are being held in Ohio during the month of October. For the third year, the programs include workshops, panel discussions and forums for the promotion of State and National work.

A traveling display of Federation literature, study helps and promotion material by each of the State Chairmen has been prepared, with great taste. These displays are on hand at each District Meeting and offer suggestions for future program planning.

INDIANA CONVENTION LAST MAY WELCOMED METROPOLITAN OPERA DIRECTORS

The Indiana Federation convention last May occurred during the Metropolitan Opera's annual visit to Bloomington, and besides offering brilliant productions, enabled members to meet Mr. Rudolf Bing and Mr. Max Rudolf, manager and assistant manager, as luncheon guests. Mr. Rudolf paid tribute to the National Federation Young Artist winners

who have become distinguished opera stars. The Bloomington Friday Musicale was hostess club for the opera luncheon, in celebration of its golden anniversary.

Indiana's investment in a Scholarship Lodge at Interlochen enabled the state to award three scholarships of \$225 each to talented young Indiana musicians.

Broadcasts under the direct sponsorship of the Federation were presented in February as part of the Parade of American Music and in May in celebration of National Music Week.

Extension, always one of Indiana's major goals, received an impetus within the month of September 1955, by the federating of three new clubs and the gaining of two new Life Members and one Special Member.

MICHIGAN BURNS ITS PAID-UP MORTGAGE AT INTERLOCHEN

A high point of the Michigan State convention, held for the first time in 18 years in the summer, was a "burning the mortgage" ceremony to mark completion of payments for the Michigan Scholarship Lodge at the National

Music Camp at Interlochen, Michigan. The lodge, which cost \$5,000, was paid for in the record time of two years, due to the splendid cooperation of the federated Michigan clubs; and it seemed fitting to hold the State convention in the beautiful setting near the lodge. The mortgage burning was the last item on the convention program, which included much fine music. Miles Nekolny, this year's Young Artist voice winner, sang with the National High School Orchestra conducted by Dr. Joseph Maddy, and sang so beautifully that he immediately obtained two professional engagements by Michigan clubs for 1955-1956.

Six scholarships, of \$225 each, were given at the National Music Camp in 1955 and seven will be given in 1956, all money coming from the revenue of the Michigan Scholarship Lodge.

Another high point of the convention was the announcement of the Grinnell Brothers Music House Annual Scholarship Award of \$1,000 to a pianist, native or naturalized citizen, who is a legal resident of Michigan and whose



The string orchestra of the Monday Evening Musical Club of Greensburg, Pa., rehearsing at the Arts League of Ligonier. Miss Pearl Reed is the director. The orchestra is one of the Pennsylvania Federation's finest string ensembles.

age is between 16 and 25. This award is given in order to stimulate greater interest in the study of piano among student-age musicians at the threshold of important musical decisions.

Audition requirements will be identical with those set up by the National Federation, and entrants in the Biennial Student Auditions in Michigan are eligible for the Grinnell Award. The Grinnell Award piano winner will be presented on the Michigan State Federation Convention program in the current year. In 1957, the student pianist who wins the Student Audition in Michigan on his way to District finals will automatically be the Grinnell Award winner, with \$1,000 to assist in future study.

IN THE FEDERATION SPOTLIGHT

(Continued from page 19)

rhythms and cadences at the piano. After the class lesson, each child had a forty-five minute supervised practice period, and each managed to fit in another short practice period in the course of the day.

The houseparty activities also included daily swimming lessons, picnics, movies, a duo piano concert. On the last day, the girls put on a witty program of their own devising for parents and for Mrs. Brewster, which they had worked out behind the closed door of their dormitory room. (Sounds like lots of fun and lots of music.)

BACH SPECIALIST: ROSALYN TURECK

Our own Rosalyn Tureck, piano winner of the Federation's Young Artist Auditions in 1935, is at present abroad, playing her fourth European concert tour. Miss Tureck, who is considered one of the world's Bach authorities, will give concerts and will lecture on Bach in England and in Dublin, as well as on the continent, in Holland, Stuttgart, and in the Scandinavian countries.

Our editor attended one of her Bach classes at Columbia Univer-

sity, just before she left. It was in the Casa Italiana, and the fine Italian tapestries and Florentine sculptures presented a picturesque background for Miss Tureck's minute dissection of the *Well Tempered Klavier* for her enraptured students. One can only echo a recent comment on her which appeared in the *London Times*: "It is an entralling experience to hear the way in which she moulds the melodic line. It is indeed rare to find a superbly equipped technician, a passionately sympathetic musician, and a scholar, all in one and the same person—but that is Miss Tureck."

AN EXPERIENCE IN LIVING MUSIC

Anyone who hears Miss Tureck play a Bach concert will have an experience in living music. But those Columbia University students for whom she sits at a piano and discusses each phrase, each voice in Bach's mighty polyphonics—they are additionally lucky.

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NEWS OF OUR SPECIAL MEMBERS

(Continued from page 18)

tinguished grandmother, Mrs. Charles H. Pascoe, National Chairman of Past Presidents Assembly and Past Vice President of the Western Region. David's mother, Alice Pascoe Nielsen, is a well known contralto.

Ann Evans State of Cincinnati, Ohio, a first grandchild, received her Cradle Roll Membership from her adoring grandmother, Mrs. Ernest Nelson of Ponca City, Oklahoma, National Chairman of Leadership Training, which includes Choir Festivals and Clinics and Sacred Music Literature.



Lloyd G. Grinnell (left), who has just offered the Michigan Federation a \$1,000 scholarship, chats with Mrs. Frank W. Coolidge and Miles Nekolny, baritone, 1955 Young Artist winner, who has just entertained with a delightful concert.

"Let's Sing Christmas Music"

Says MARTHA GALT

CANTATA

Lewis Henry Horton has interwoven in true folk style, texts and tunes from shape-note tradition into a charming folk-cantata which is called *An Appalachian Nativity*. There are solos for soprano, tenor and baritone, impressively interspersed with choral arrangements of the old tunes from *Southern Harmony*, *Christian Harmony*, *Baptist Harmony*, *The Sacred Melodeon* and other collections of folk tunes, all closely knit into the beloved Christmas story. The duration is only a half hour, and the publisher is the H. W. Gray, Co., Inc.

CHORAL

From the Shawnee Press, Inc., comes the delightful *Christmas Roundelay*, by thirteen-year-old Ruth E. Young, who has the distinction of winning top award at the recent Biennial Convention of NFMC in composition for Juniors. So enthusiastically was it received when presented that it was voted to have it published and make it immediately available for use. The words are by Ruth's mother, Mrs. Lois H. Young. The arrangement is for SATB, for teen-age choral use, and it is published in the Fred Waring "Teen Chorus Series."

A Christmas novelty from Theodore Presser Company which should find ready acceptance is the familiar story by Raymond MacDonald Alden, *Why the Chimney Rang*, which has been set for Narrator, Chorus and Organ by James Ashe Grauel. It is for four-part mixed chorus, with three or six solo voices (sopranos), all of whom have a background accompaniment to the narration. It has possibilities for great effectiveness. Also from Presser Company are two traditional carols in the American Folk Song Series, Elie Siegmeister, editor. They are *The Cherry Tree Carol* arranged by Lehmann Engel, and *The Twelve Days of Christmas* by Elie Siegmeister, both for SATB a cappella, both well arranged and easily singable. *Near the Inn in Bethlehem* for SATB, a cappella, by George Lynn, has a distinct folk quality that will appeal to young people. Philip Gordon has made two arrangements from traditional carols which are for SATB with piano accompaniment. They are *Sleep, Thou Blessed Child*, a Bohemian melody, with gentle rocking accompaniment (may be sung a cappella), and *Lullaby, Jesus*, a Polish carol with arpeggio accompaniment. Both carols are easily sung. Two Belwin Inc. publications for high school choral groups are the Austrian carol, *As Lately We Watched* for SA or TB, arranged by Allen Griffith, and the oft sung *Birthday of a King* by Neidlinger for SATB, arranged by Wayne Howorth. There is a solo for medium

voice in the first verse, while male voices, a short alto and soprano solo share the second verse. Both carols have piano accompaniment. The Green Lake Choral Series, from Mercury Music Corporation, is designed to give small church choirs the best in music, through good arrangements of standard music of all kinds. Arrangements by George Lynn, editor, are *O Come, Immanuel* for two-part choir (adult voices), and *Lo, How a Rose E'er Blooming* by Praetorius, also two-part, both with organ accompaniment. *Loely in a Manger* by David Stanley York, with words by Joseph Simpson Cook, is for easy a cappella singing; all the series is published under the auspices of the American Baptist Convention. *He Came All So Still* for SSA a cappella, is by Harry Robert Wilson, and is one of those numbers requiring great artistry of performance and delicacy in rendition. The text is from the XV century. Elvan-Vogel Co., Inc. are the publishers. From Harold Flammer Inc., come several very interesting Christmas numbers. A rather novel arrangement of *Jingle Bells* for two-part voices has been made by Carl E. Licht, with a light piano accompaniment. For SSA, accompanied, is *A Christmas Carol Fantasy*, arranged and adapted by Elinor F. Davies, in which a medley of three familiar carols appears; also for SSA is the old Swedish Carol, *When Jesus Was Born* arranged by Walfrid Rieger, with piano accompaniment. It is modulatory with a good bit of humming and one short solo for soprano. For SATB, by Frances Williams, comes the very effective anthem, *The Matchless Morn*, with the text adapted from *The Star and the Song* by Theodore H. Kenworthy. It is traditional in feeling. The last section develops an impressive maestoso theme, "See always the star!" ending joyously on "Hear always the song!" From Galaxy Music Corporation are also some interesting and worthwhile suggestions for Christmas programs. *All Ye Good People* by Richard Kountz, for SATB, is now available for SA, SSA and for SATB with two-part Junior choir. It is not difficult and choirs of smaller churches will find it quite useful. Accompaniment is for piano or organ. Full of the joyous spirit of the season is *Come Ye to Bethlehem* by Katherine K. Davis, who has arranged the music from a traditional English air. It is for SA, and may be had also for SATB. The accompaniment is in the composer's usual attractive style, for piano or organ. *Thou Must Leave Thy Lovely Dwelling* for TTBB is an arrangement of a number from Berlioz' Oratorio, or sacred trilogy, *L'Enfance du Christ* by Ladislav Helfenbein. It is certainly an unhackneyed choice and an excellent arrangement. John W. Work has

made another version of his already popular Christmas Spiritual, *Go Tell It on the Mountain*, this time for SATB with two-part Junior choir. It is to be sung a cappella, and may also be had in just about any choral arrangement. Incidentally, it has been recorded by Robert Shaw and his RCA-Victor Choral. Edwin Liebmom has contributed two attractively conceived numbers for SATB. *Lullaby at the Manger* is a brief little unaccompanied cradle song with mezzo soprano solo throughout, over the other four parts; *In the Midst of Christmas Night* is a bright little Danish carol, well arranged and easy to sing. The music from the H. W. Gray Company always contains much from which to choose. Harold Rieder has made a stunning arrangement for SATB of the *March of the Wise Men* by Harvey Gaul, from this composer's *Babe of Bethlehem*. Perhaps some may have already used it for TTBB or for organ solo. It is quite colorful and thrilling to sing. Full of freshness and verve are the five numbers, all brief, which are called *Songs of the Nativity*, for a cappella voices by John La Montaine. They are quite artistic and fine additions to the repertoire of a good choir. Frederick A. Snell has arranged a tender lullaby from the Pennsylvania Dutch for SATB which he calls *A Song to the Sleeping Babe*. This is sung a cappella. Austin Lovelace has made an anthem of simple beauty which is called *The Virgin's Lament*, based on an old 14th century English poem. It is done in the manner of a folk hymn. It is also unaccompanied. Two excellent numbers for youth choirs by composers who understand writing for such groups, are *A Christmas Antiphony* for SATB by Ruth Bampton and King, *Bells of Christmas* for SA by Ruth Taylor Magney, who also wrote her own text. They have accompaniment for piano, and should be well received. Ivan Langstroth brings a bit of variety into his anthem, *Love at Christmas Time*, by the addition of bells or chimes with the organ accompaniment. It is not difficult to sing, and quite effective for a four-part mixed choir. A Norwegian folk melody is the basis for an appealing number by Charles Black called *Angels Their Glorias Are Singing*. The composer has written the text and there are solos for soprano and baritone over the other four parts (SATB). There is piano accompaniment, and the publisher is J. Fischer & Bro. Ronald Arnatt contributes originality and interest through his setting of the Sussex Carol *On Christmas Night*, and, under one cover, of two Christmas carols on Latin texts. In the last named, the first number is *The Virgin's Cradle Hymn*, with text by Coleridge, and the second

(Continued on page 27)

Is Your Church Music Appropriate?

By MILDRED PEABODY NELSON

Chairman at Sacred Music Leadership Training

It happened on the Sunday that daylight saving time went into effect. As members of the congregation glanced at their bulletins, they read "God's Time is Best . . . Bach" listed as the organ prelude. Some smiled approvingly; others thought there was a hint of facetiousness in the selection.

In another church on Mothers' Day, the anthem sung was Gounod's *Praise Ye the Father*. On still another occasion and in a different church, a new minister was welcomed with the anthem *Open Our Eyes* by MacFarlane. (It must have been disconcerting when he heard "Open our eyes—that we may behold Thee, walking beside us in our sorrow!")

Like most accidents, these could have been prevented. The music in each case was good, but so inappropriate that instead of contributing to the service, it actually was a distraction. Take the beautiful anthem *Open Our Eyes*. It was chosen in this instance because it showed the choir off at its best. Used during the Lenten season, or an occasion calling for comfort in sorrow, it would have served the purpose for which it was written.

Perhaps the most important thing for church musicians to keep in mind is that in the service the music must be subordinate to the religious thought.

In the very recent past, many churches included in the service, music that was called a "Special Number." Very often the music chosen had no relation to any part of the service, and thus had the effect of recital music. The soloist became the star of a performance, rather than the handmaiden who offered her voice in prayer and praise.

When we speak of raising the standards of music in our churches, we do mean learning what music has good intrinsic value. But just as important is learning to choose music that enriches the spiritual content of the service. The liturgical churches have an advantage in knowing what is appropriate for each Sunday in the church year. Many non-liturgical churches are stressing more and more the seasons of Advent and Lent, as well as of Christmas and Easter. Some ministers make outlines of their sermon subjects for months in advance. This is of great help to the director who can choose music appropriate to the thought of the sermon.

To learn how to choose good music and to acquire the other knowledge so essential to good choir directing requires much thought and study. It would be ideal if each choir director could attend one of the many superior choir schools in the country.

The National Federation of Music Clubs cannot give a capsule education

to those who cannot attend such schools and conferences, but it can make a contribution by arranging church music clinics and choir festivals on a state-wide scope. Each state president will be given mimeographed copies of two plans which have been successfully carried out; one a clinic in Iowa, and the other the choir festival plan used in Oklahoma.

For actual study, the clinic is the most effective plan. The biggest problem is that of financing. The State Federation might well initiate such an idea, but enlist the aid of a university or college.

The choir festival provides a thrilling experience to individual choir members. The interpretation of great anthems under an inspired leader contributes to the feeling that together we are "channels of Thy grace." The great truths of life are uttered often, but are ever new.

In choosing anthems for a choir festival, it is well to select those which can be used by small choirs in their own services. Some suggestions of simple and effective anthems are:

1. *At Thy Feet* Bach
2. *O Rejoice, Ye Christians, Loudly* Bach-Wilhousky
3. *Now God Be Praised in Heaven Above* Vulpius
4. *Go Not Far from Me* Zingarelli
5. *Salvation Is Created* Tschernokoff
6. *Grieve Not the Holy Spirit of God* Stainer
7. *O God, Our Help in Ages Past* Croft
8. *Let Hearts Awake* Chokey
9. *All in the Morning* Marryott (Easter)
10. *Prayer* Guion

LET'S SING CHRISTMAS MUSIC

(Continued from page 26)

is *Quem Pastores Laudate* from the 14th century German. Both are for SATB a cappella, and are publications of Mercury Music Corporation. Also in the contemporary style and from the same publishers, are two carols by Arthur Harris—*Rejoice*, and *The Christmas Chanters*. They furnish a thoroughly interesting group of numbers, full of reverence and joyousness, for experienced a cappella groups.

STRING ORCHESTRA

From Novello & Company in the series of Music For String Players, are many numbers intended for use in schools, youth clubs and music centers. Two of the Christmas numbers suggested are the familiar Pastoral Symphony from *The Messiah* by Handel, for Intermediate Grade (No. 13) and a descriptive num-

ber, *December (Christmas Morn)* by Frederic H. Cowen for Advanced Grade (No. 4). Both are arrangements by Denis Wright, and should be stimulating for young people. From the same publishers, are *Five Scenes* by Alec Rowley called *The Boyhood of Christ*. The titles call for a great deal of finesse in interpretation; *The Nativity* is in a very tender mood, which increases into a climax, to return to the opening theme; *Mary's Song* is a simple lullaby which is in flowing style; *In the Temple* is along broader lines, with a notation, "The wise men were silenced at the wisdom of His answers;" *Jesus, Playmate* is in a bit lighter mood, but never brilliant; the closing number, *The Little Prayers*, is in quiet mood and very gentle in spirit. While the score is not difficult to read, it deserves careful study.

PIANO SOLO

The Little Carol Book, compiled and arranged in big notes for beginners, has an attractive red Christmasy cover. There are 12 carols, all of them familiar to children, who may sing the words as well as play the notes. Carl Fischer Inc., is the publisher.

ORGAN SOLO

A Nativity Trilogy by George Frederick McKay is a short suite of three numbers, which may be found attractive without posing any great difficulties for an average organist. The first number is a rather bright carol, followed by a melodious lullaby called *The Blessed Infant*. It closes with a rhythmic allegro entitled *Glad Tidings*. Hammond registration is given. Carl F. Pfaffinger has given us a very fine arrangement of the favorite chorale *Jesus, Joy of Man's Dearing*, which seems to be expressive not only of Christmas but of any season. These compositions and arrangements are from Oliver Ditson. Alec Rowley has selected three of the five scenes from *The Boyhood of Christ* to transcribe for organ solo, as follows: *Mary's Song*, *Jesus, Playmate* and *The Little Prayers*. They are scored rather simply, and make no great demands on the organist. Novello & Company is the publisher. From the H. W. Gray Company, Inc., are several seasonal numbers, all excellently arranged and offering fine suggestions for Christmas material. Alec Wyton has chosen selections from the *Christmas Oratorio* by Bach, for arrangement; they are *Four Chorales*, in the following order: *Jesus, Who Didst Ever Guide Me, Ah! Dearest Jesus, Holy Child, With All Thy Hosts, O Lord We Sing, and Now Vengeance Hath Been Taken*. Two other very lovely transcriptions of traditional carols, well adapted for organ, are: *Prelude on Quem Pastores* by Richard Warner, and *Improvisation on We Three Kings* by David Holden, both from the Saint Cecilia Series. None of the numbers above are too

(Continued on page 30)



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BEHIND THE SCENES IN MUSIC

(Continued from page 15)

third innovation has been the unorthodox approach of the ads Dorle writes. In sober newspaper type, her exuberant copy interposes Italian lessons, gourmet food notes and musical birthday greetings, along with her record news. Perhaps it is her background in the concert field which makes it impossible for her to treat a phonograph record as a piece of merchandise. She and Dario both know that at the beginning, and indeed at every moment of the record's production, it is the artist which gives it life.

Theoretically, they divide their business activities. Dorle handles the musical repertoire, the advertising, the publicity. Dario takes charge of sales and the production of records. But "Angel" is decidedly their joint undertaking and they discuss all problems together. Evenings, they also join in promoting "artist relations" with lively dinner parties at their home.

For weekends, the Sorias have a rustic cottage built at a brookside in West Cornwall, Conn. This year, at the height of their business season, they tore themselves away from the recording industry to meet the ravages of Hurricane Diane and the resulting flood. The two of them, working waist-deep in water, managed to move a pile of stones and re-dam their brook. That night, bone weary, on their way back to the city, Dorle and Dario stopped at a

Connecticut diner. Suddenly they heard one of their own Edith Piaf records being played on a jukebox. Gone was weariness. "We woke up to the record business again," said Dorle. "We were silent on a peak in Darien."

CHOOSING AN INSTRUMENT FOR YOUR CHILD

(Continued from page 9)

the clarinet was used. Or if he is playing the oboe or horn, he has picked instruments which are among the hardest, because we demand that these instruments, which stand out, be played perfectly.

"I'm not forgetting," said Mr. Bernstein, with a twinkle in his eye, "the special attractions a band instrument has for a child. The gay parades. Marching in step with his friends and strutting in front of the important administrators and proud parents. Not least of all," he added, smiling, "following the pretty young majorettes at the front. But children who learn to play band instruments during their school days rarely go on with musical careers after they finish high school. There just aren't the opportunities for them, we must realize, that there are for the string players.

"Yes, string playing outlasts a child's school days — it is a great and lasting pleasure. It aids in the social development of the child in that he is brought into the company of amateurs like himself who enjoy music for its own sake. He soon learns that he can spend evenings in another type of animated conversation. All in all," Martin Bernstein concluded, "I'd say the string player has entree to the world's richest literature and to everybody's home."

SO YOU'RE PLANNING A NEW YORK DEBUT

(Continued from page 5)

An ideally built program has a dual purpose: It must be pleasing to the audience and it must be interesting to the critics. This is not always easy. I have observed that many a debutante steers away from too well known songs or pieces because he or she is afraid to evoke comparison with some famous artist who is especially identified with this particular piece. (This, of course also applies to instrumentalists!). I always believe, when programming, that the important thing is to sing or play whatever shows off this particular debutante's talents to best advantage. If Brahms' *Der Schmid* is especially suited to end your German group, if you feel that you sing it especially well, please don't be afraid. Don't think, "Oh, it's wrong to sing *Der Schmid* at my debut. Everyone will immediately compare me to Lotte Lehmann; the critics will rightly bemoan the fact that Lehmann has said adieu to all of us in the audience, and it will be an impossible task to sing it."

True, Lehmann is perhaps unsurpassed in this song, but she too sang it for the first time before an audience and she too, was compared to the great

SO YOU'RE PLANNING A NEW YORK DEBUT

(Continued from page 28)

Lieder singers of a previous generation. Sing or play anything that is ideally suited to your talent, your whole artistic make-up, your temperament. Don't ever try something—especially in a debut recital—which lies outside of your range.

Now to please the critics. It is always advisable to have one group or one song-cycle, or aria, which is little known. Program it close to intermission time, so the critics will be sure to hear it and will have ample time to get back to their newspaper offices and report on it. Jennie Tourel, that wonderful recitalist, is a past mistress of interesting programming. Whether she gives Hindemith's *Marienleben* its American premiere, whether she discovers a Rossini aria no one had ever heard of, or whether she introduces a new Bernstein work—Mme. Tourel always offers her critics and her listeners something "out of the ordinary."

INCLUDE AMERICAN WORKS

In the case of young American artists, I would strongly advise that—if they are singers—they do some extensive treasure hunting. There is a great wealth of American song literature by such excellent composers as Samuel Barber, Leonard Bernstein, Menotti, Norman Dello Joio, Paul Bowles, Paul Sargent, Clifford Shaw, Howard Fenton and many others. These young Americans write their songs for you, the young American recitalists. Don't let them down! Investigate our contemporary literature closely and you are bound to find some rewarding discoveries.

In summing up your "program problems:" Remember that your program must have light and shade and that you must plan songs of musical value; but these songs must also be effective, especially at the end of each group. Close one group with a vocally effective song; another with a dramatically effective number and one with a humorous selection of charm and—by all means—save your most exciting number for the end!

For when your program is an effective one as well as a musically sound one, remember that the critics—yes, even the New York critics—are human. They, too, love to enjoy as well as criticize.

I have given the stark figures, the pitfalls, anxieties and some aspects of the problems which confront a young artist who plans a New York concert debut. As you can see, such a recital is a big investment; not only in money but in preparation and dedication. But there is hardly any satisfaction as great as successful debut! And to you, who have read this article until here, I wish *hosannahs, bravi*, rave reviews and a brilliant career.

(Constance Hope is a well known public relations counsel, author of *Publicity Is Broccoli*, former Director of Artists Relations for RCA Victor Red Seal Records and former press director for the Metropolitan Opera Association.)

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TEXAS HOSPITALITY MAKES MEETING MEMORABLE

(Continued from page 17)

tion, members from all sections of the country indicated that they had worked energetically in their respective states to create a climate of opinion favorable to the bill.

In line with the plea of Mrs. Charles H. Pascoe, Chairman of the Past Presidents Assembly, that the Assembly be restored to its former status as in effect a separate department of the Federation, the directors named Mrs. Robert W. Roberts vice-chairman of the Assembly and Mrs. Sam Thompson the secretary. Also it was decided that a business meeting of the Assembly would be a feature of future National Conventions.

The sum of \$500 was voted towards the recording of Paul Creston's work, *Dance Overture*, commissioned by the Federation and world-premiered at the Biennial Convention in Miami, with the understanding that the Federation should share in the profits of subsequent sales.

It was decided that hereafter the District Presidents would assume a responsibility for the Federation's Junior Festivals, holding a workshop in advance to instruct State Chairmen in the mechanics of operation, and checking State reports before sending them on to the National Chairman.

Commendation was expressed to the Shreveport, Louisiana, Symphony Orchestra for offering board and tuition at Centenary College to young string players willing to become members of the orchestra.

An offer of the Book-of-the-Month Club for a profit-sharing participation in the sale of its Music Appreciation Records was accepted, and it was voted that National, State and local organizations should benefit proportionately.

The directors voted to offer a \$250 scholarship to the Aspen Institute, Aspen, Colorado, and a \$160 scholarship to be used in the training of opera coaches, to Oglebay Institute in West Virginia, the latter to be of one of several of this type given to various Opera Workshops.

A number of National officers, past and present, were saluted by the Board: the National President for her able and competent manner of conducting the meeting and for the inspiring challenge inherent in her Presidential address; Mrs. Ada Holding Miller, past National President, for her "wonderful con-

tribution to the cause of music—especially American music;" Mrs. John Lyons, past National President and now Chairman of the Citations Committee, for her invaluable service to the Federation over a long period of years, and the State of Texas for giving Mrs. Lyons to the Federation.

And of course there were tributes and expressions of appreciation ad infinitum to the committee which had made the Odessa Board Meeting so highly successful; Mrs. Hazel Post Gillette, Central Regional Vice President, and Mrs. R. E. Wendland, Chairman of the District and State Presidents Council, who were National Co-Chairmen, and Mrs. Paul Moss, Texas State President, who represented the Texas Federation and the hostess club.

It was universally conceded that this was one of the Federation's most successful Board Meetings.

LET'S SING XMAS MUSIC

(Continued from page 27)

difficult for the average organist, nor do they require a large organ for effective performance. For those music lovers who have acquired an ambition to play the organ there is a handy volume containing 87 Hymns for the Hammond Chord Organ, compiled and arranged by J. M. Hanert for Theodore Presser Company. There are hymns for every occasion including five Christmas hymns and carols and one for the New Year.

MEET OUR COMPOSERS!

CHORAL:

Dedicated to all Student Nurses Glee Clubs, Denton Rossel has set to music the traditional Florence Nightingale Pledge for two-part women's voices, with piano accompaniment. It is a very melodic number, suited for graduation or special occasions, where there is usually a dearth of this kind of material. The music will not prove too difficult for an average group. It is a publication of Volkwein Brothers, Inc., of Pittsburgh.

Edward G. Mead, of Oxford, Ohio, has two fine anthems just published, by Carl Fischer, Inc. *The Lord Reigneth* for SATB with piano or organ accompaniment, is a rather majestic setting of a portion of Psalm 97. It is quite conservative in its demands but very competently written. For the a cappella choir of mixed voices *Let God Arise* sounds a triumphant note of confidence. It is based on the 68th Psalm, and is filled with rejoicing in spirit. This composer also writes in lighter vein, an attractive number for SSA with very nice piano accompaniment, *I've Put Away a Little Dream*.

"Music Postage Bill" Passes Senate

On June 29th the Senate unanimously passed the bill for the "Readjustment of the Postal Classification of Educational

and Cultural Materials," (S. 1292). This bill includes, among other things, a revision of postal rates on all sheet music to book rate. This means that sheet music which today must be mailed at regular parcel post rates, with postal charges dependent upon zone, could be sent at the current book rate of 8c for the first pound and 4c for each additional pound, anywhere in the United States. At the present time the parcel post charges on a package up to one pound of sheet music costs from 18c to 32c. Postal charges on greater weights, of course, are correspondingly higher.

Identical bills have been introduced in the House of Representatives by Representative John E. Moss Jr. of Sacramento, California, (HR 5139) and Representative Katherine St. George of Tuxedo Park, New York (HR 5142).

A special sub-committee of the House Post Office and Civil Service Committee was appointed to conduct hearings on these two bills. The hearings were held on July 13th and though they were held on very short notice, there were many communications to the sub-committee from various musical organizations. Congress, however, adjourned before the sub-committee made its report on the bill. The members of the sub-committee are:

Edward J. Robeson, Jr., Chairman, Warwick, Va.; George M. Rhodes, Reading, Pennsylvania; John Dowdy, Athens, Texas; Mrs. Katherine St. George, Tuxedo Park, N. Y.; August E. Johansen, Battle Creek, Michigan.

Immediately after Congress reconvenes in January, it is hoped that the sub-committee will make its report to the full committee and that the full committee will, in turn, report favorably to the House of Representatives.

Many musicians have already communicated with members of the committee and with their own congressmen concerning their interest in this measure and their hope that it will receive favorable consideration. Since Congress will reconvene early in January, additional messages should be sent at that time. Members of the House Committee on Post Office and Civil Service, in addition to those on the sub-committee are:

Tom Murray, Chuman, Jackson, Tenn.; James H. Morrison, Hammond, La.; James C. Davis, Stone Mountain, Ga.; John Lesinski, Jr., Dearborn, Mich.; Hugh Q. Alexander, Kansas City, Mo.; John E. Moss, Jr., Sacramento, Calif.; Gracie Pfost, Nampa, Idaho; Dante B. Fascell, Miami, Florida; T. James Tumulty, Jersey City, N. J.; Joe M. Kilgore, McAllen, Texas; Edward H. Rees, Emporia, Kansas; Robert J. Corbett, Pittsburgh, Pa.; Mrs. Cecil M. Harden, Covington, Ind.; H. R. Gross, Waterloo, Iowa; Albert W. Cretella, New Haven, Conn.; Charles S. Gubser, Gilroy, Calif.; Joel T. Broyhill, Arlington, Va.; Elford A. Cederberg, Bay City, Mich.; John E. Henderson, Cambridge, Ohio; Chet Hollifield, Montebello, Calif.

More Summer Jauntings of Our President



As a guest of honor at Chicagoland's famous Music Festival, our National President, Mrs. Ronald A. Dougan, tours Soldiers Field, waving to the applauding crowds.

Oglebay Park's 2nd Mid-Week a Success

So successful was the second Oglebay Park Mid-Week September 1 and 2 that it will surely be a permanent phase of West Virginia's and the Southeastern Region's program.

On the first day there was a reception and tea at the Mansion House, with the Thursday Music Club of Wheeling as hostess, followed by dinner at the Park Restaurant, and two opera performances. These were of especial interest because Boris Goldovsky, who has conducted so many of our Opera Workshop winners at the Pennsylvania College for Women, and Leonard Treash, our one-time Opera

Chairman, and also one of our Opera Voice winners, conducted. The operas were Puccini's *Il Tabarro* and Martin's *Comedy on the Bridge*.

A morning nature walk, a meeting of the West Virginia Federation, a tour of the park and "Open House" at the Opera Workshop were Friday events. But transcending all these in importance was the Federation luncheon, with Mrs. Brooks B. Evans, National Board Member from West Virginia and Mid-Week Chairman presiding, and our National President making a challenging speech. Other informal speakers were State President Sayre, Edwin M. Steckel, director of Oglebay Institute; Mrs. Maurice Kaufman, president of the Wheeling Thursday Music Club, Boris Goldovsky and Leonard Treash. The Thursday Music Club Chorus gave three numbers, two by American composers who are Federation members.

Everyone greatly appreciated the opportunity to meet Clyde Hager, the Federation's Scholarship winner at the Oglebay Park Opera Workshop.

FETED AT CHICAGOLAND FESTIVAL

As always the Chicagoland Festival and its able director, Philip Maxwell, paid tribute to the Federation in the person of its president. Mrs. Dougan was one of the main luncheon speakers at this mid-August event, sharing the dais with many celebrities, toured the grounds at the evening concert in the customary glare of spotlights, and greatly enjoyed a program that featured 1,000 Davy Crocketts among its novelties, and brought music under the stars, both light and serious, to a great throng.



At Oglebay Park Mrs. Dougan, second from left, is pictured l. to r. with State Pres. Jeannette Sayre, Mrs. Maurice Honigman, Mrs. Brooks B. Evans Mid-Week Chmn., and Clyde Hager, Federation winner.

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Junior Highlights

By VIRGINIA CASTOE COMBS

REACH UP is the intriguing title of an editorial in the October issue of *Junior Keynotes* written by Mrs. Ronald A. Dougan. Centered around the story of the great master violin maker, Antonio Stradivarius, Mrs. Dougan's article asks our Juniors to accept the challenge of becoming the musicians of tomorrow by dedicating themselves to music "with the goal of giving to our country true beauty, grace and perfection."

Miss E. Marie Burdette has written a very inspirational message. As the newly appointed National Junior Counselor she reminds the Juniors of the wonderful opportunities for musical youth which are afforded by the National Federation of Music Clubs and asks all to cooperate in the musical future of America.

As has been the plan of the editor, Mrs. Phyllis Hanson, for several seasons, the October *Junior Keynotes* is the special Junior Festival issue, full of interesting pictures of those who scored special achievements, in 1955. With 33 states reporting at the time of the printing of the magazine and with nine state reports not complete, the figures show 18,162 entrants. The five largest Festivals were held in the states of North Carolina (1677), Iowa (1639), Texas (1470), Illinois (1393), and Oklahoma (1210). Four young musicians in North Carolina were awarded fifth season Superiors and many in numerous states were given the coveted National Gold Certificate for Third Year Superiors.

One hundred and nine youthful composers entered original compositions in the Festivals this year. One hundred and twenty three manuscripts from 21 states were judged—31 Superiors, 38 Excellent, 25 Very Good, 13 Good, and 16 Fair. Cash awards contributed by the Idaho Federation were awarded to the best Junior and Juvenile compositions. The Junior award went to Flora Day Cushman, age 17, of Baltimore, Maryland, for her six entries, each of which was judged Superior Plus. The Juvenile Award was divided because of the closeness of merit. Julie Adams, age 11, of Lake Wales, Florida, and Carolyn Luke, age 8, of Bellevue, Washington shared the prize. A special Honorable Mention award, offered by the National Chairman, went to Gregory Hoyle, age 5, of Seattle, Washington. The National Gold Certificate Award in Composition for third-successive-year Superior was earned by Judy York, age 14, of Lawton, Oklahoma.

The National Junior Individual Scrap Book Award brought special joy to 11-year-old Elaine Marsh of the Grace Notes Club of Arlington, New Jersey, and the Juvenile Scrap Book prize went to Camellia Rhodes Seagle, 10-year-old member of the Crescendo Club, of Hickory, North Carolina.

Rochelle Liebling, pianist, of Evanston, Illinois, newest winner of the Stillman Kelley Scholarships (1955) and an eighth-consecutive-season Superior in the Junior Festivals of Illinois, is the *Junior Keynotes* cover girl of the month. Rochelle's musical career is exciting indeed for one of only 15 years. As a youngster of five she won her very first Festival Superior. A talent-scout of the popular coast to coast Quiz Kids Show heard her on a local talent show and promptly signed her for radio and television appearances, where she astonished her audiences by her pianistic skill and her knowledge of opera, composers, Shakespeare, the Bible and mythology. In her ninth year Rochelle had her first appearance as soloist with the Chicago Symphony. She has had various guest performances over radio and television and last season she was among the top ten in a teenage talent hunt sponsored by Howard Miller and the Chicago *Sun Times*. She calls winning the National Stillman Kelley Scholarship her "biggest thrill." The Ohio Federation holds top honors as the highest contributor to the Stillman Kelley Fund for the season 1954-55.

A number of States have now added a complete Junior organization with Junior officers and a separate Junior Convention, reporting fine success.

The ten North Carolina Juniors pictured on this page won



Ten North Carolina Juniors who won State scholarships to Transylvania Music Camp, pictured with the State President, Mrs. G. Ernest Moore. Front row, l. to r., Nina Walker, cellist; Winston-Salem; Carolyn Oates, Pianist, Gastonia; Martha Nance, violinist, Charlotte; June McDaniel, vocalist, Gastonia. Back row l. to r., Shirley Bagwell, Mary Wallace, Carol Lee and Julia Fowler, pianists, of Raleigh, Clinton, Gastonia and Morgantown, respectively; Gerrie Ham, flutist, Chapel Hill, and Mrs. Moore.

State Federation scholarships to Transylvania Music Camp, in Brevard, North Carolina and attended the six weeks session.

Outstanding among unusual achievements of Junior groups in the various states is the accomplishment of the Gum Drop Trio of New York City, which will appear in the twentieth of a series of Concerts by Young Musicians presented at Town Hall by the Associated Music Teachers' League, as a benefit for the organization's Relief Fund. The youngsters are members of the Gum Drop Chamber Music Club, ages ranging from 10 to 12 years.

The Sustenuto Junior Music Club of Des Plaines, Illinois, holds the proud record of 100% subscription to *Junior Keynotes*, 100% wearing of the Federation pin, and 100% of the membership having made individual Scrap Books for the third successive year. The Club also won first at the Illinois Festivals for a special Interlochen project where each member earned at least \$1.00 for the special fund for the Illinois Lodge at Interlochen.

B Natural Junior Music Club, of Columbia, South Carolina, is at the top of the Junior Club Rating list with a score of 2,570 points. The Ernest Hucheson Juniors, of Upper Sandusky, Ohio, are second with 915. Mrs. J. V. Chandler, new National Chairman of Junior Education, is announcing a new Kodak Contest. The pictures must be in black and white and must relate to a musical subject.

Christmas Roundelay, the charming little choral number by 13 year-old Ruth Young, of Pikesville, Maryland, has been published by the National Federation and dedicated to the late Persis Horton, National Chairman of Junior Composers. The work, presented as the best Junior Composition of 1954 received overwhelming applause at the Miami National Convention and although just-off-the-press, it is having a big sale throughout the states. It is published by Shawnee Press, Delaware Water Gap, Pennsylvania on the Fred Waring Teen Chorus Series at 20 cents per copy.

FROM THE REVIEWING STAND

(Continued from page 21)

many still obscure areas.

Cire is staggered by the breadth of the work represented in this volume and grateful to all those who devoted their energies and intelligence to a great and rewarding task.

The UNESCO book is a collection of the talks given at the International Conference on the Role and Place of Music in the Education of Youth and Adults, held in Brussels in 1953. The aim of the conference was to determine the position of music teaching throughout the world and discover methods of raising the standard in regions where music education has not yet been fully developed. This co-operative volume should provide material for comparative studies in many countries of the world and the stimulus for a wider invasion of music into all schools.

EXPLORING THE MUSICAL MIND. By Jacob Kwalwasser, Coleman Ross. \$4.50.

How long can you stand on one foot? If you are very musical, it is possible that your sense of balance is greater than average. This astonishing association of two human traits is a result of one of the many investigations now being conducted on the psychology of musical talent.

The purpose of such studies is to discover the nature, variability and extent of musical ability and to assess the needs and timing of education. Musical ability was measured by the Seashore, the Kwalwasser and other tests, and correlations were sought but not always found in inheritance, race, sex, age, intelligence and other factors.

Little correlation has been found between music talent and intelligence. Since the music tests are designed to examine only the senses, this is not surprising. Music talent covers a broad range of qualities, some of the senses, some of physical co-ordination, some of emotion, some of intellectual comprehension. Persons distinguished in one form of music, such as singing, might have an entirely different spectrum of musical qualities from those distinguished in, for example, music composition.

Professor Kwalwasser is a prudent investigator, who lets his material rather than his prejudices dictate his conclusions. Although one might wish that he were more alert to the loopholes of research and tests, his book is a needed and effective summary, providing provocative information for music researchers and educators.

HIGH FIDELITY RECORD ANNUAL 1955. Edited by Roland Gelatt. J. B. Lippincott Co. \$4.95.

This volume is the first of a series which will annually gather reviews of long-playing records. The discriminating record-purchaser will find it a very valuable undertaking, since the criticisms are frank, expert and brief, and the format very effective for quick consultation.

(Continued on page 36)

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A new dormitory for men students is available this year, and it will be welcome addition to the campus life of the Eastman School. The women have had dormitories for many years. Also available will be Cutler Union, and a large athletic area for tennis, soft ball and other sports.

The Placement Bureau of the Eastman School has just completed another season in the important task of locating graduates in varied music positions.

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(Continued from page 33)

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Federation Briefs

SYMPATHY TO DR. MILAM

The deepest of sympathy goes to Dr. Lena Milam, one of our best loved Federation members and past National Junior Counselor, in the death of her mother, Mrs. Amanda Virginia W. Triplett, who passed away shortly before her 100th birthday at about the time of the Odessa Board meeting. The Triplett family, Dr. Milam's family, had been residents of Beaumont since 1903, and Mrs. Triplett had long been a leader in Beaumont civic and cultural life.

ORCHIDS TO CENTENARY COLLEGE

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Interesting for Senior Clubs near November 22 when Marian MacDowell will celebrate her 98th birthday, and for Junior Clubs during December when MacDowell Month is observed, is Ethel Glenn Hier's play dealing with the boyhood and youth of Edward MacDowell, advertised in this issue.

HONOR TO DR. SPAETH

New Yorkers were lucky that they could share in the tribute concert to Dr. Sigmund Spaeth on his 70th birthday, October 4 at Town Hall. From our own Martha Lipton singing lieder to Andy Arcari, accordionist, there was a little bit of everything in music classic and popular to indicate Dr. Spaeth's extraordinary capacity for making musical friends. And NBC's own Ben Grauer and famous columnist Harry Hershfield as emcees contributed importantly to the program. Bravo, Dr. Spaeth! Proceeds to the Louis Braille Music Institute of which he is president.

THIS IS YOUR FEDERATION

(Continued from page 13)

important changes voted at the Miami meeting, will shortly be distributed.

STUDENT AND JUNIOR SCRAPBOOKS MRS. VERNON S. MAYBERRY, CHAIRMAN

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